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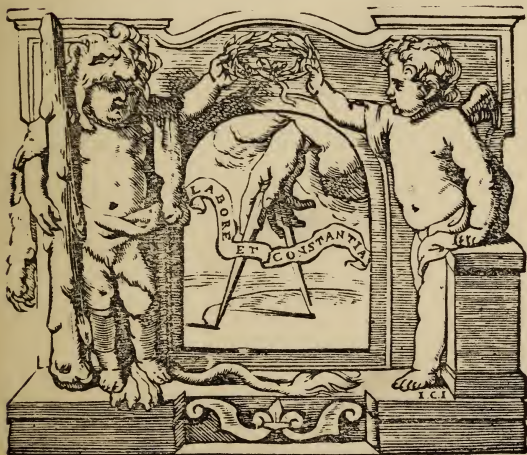


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CATALOGUE
OF THE
PLANTIN-MORETUS
MUSEUM
BY
MAX ROOSES

THIRD ENGLISH EDITION



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THE PLANTIN-MORETUS MUSEUM

The PLANTIN-MORETUS MUSEUM

The Plantin-Moretus Museum is situated in the buildings which were occupied, from 1576 until 1876 by the illustrious printer, Christopher Plantin, his son-in-law John Moerentorf or Moretus, and their descendants.

By a deed dated 20th April 1876, the Municipality of Antwerp bought the Plantin-Moretus mansion, with the printing materials and collections which it contained and converted it into a public Museum, which was opened on the 19th of August 1877.

Before enumerating the objects exhibited in the different rooms, we shall briefly make known the family who, during three centuries, inhabited and managed the renowned printing-office. We shall then concisely state the history of the buildings, composing the present Museum.

This catalogue is a reprint of the second English edition published in 1909, and edited by the late Max Rooses. The present directors have however taken the liberty of adding a few explanatory notes which they consider useful to the public, and also of making some slight alterations rendered necessary by new acquisitions.

The Plantin-Moretus Family.

The founder of the Plantinian printing-office, Christopher Plantin, was born at Saint-Avertin, a mile from Tours. The date of his birth is not exactly known. One of his engraved portraits and his tombstone both mention the year 1514. In an inscription under an engraved portrait of Plantin his grandson François Raphelengien states that he knows from the most reliable sources that his grandfather was born in the month of May 1520, whereas in several public acts Plantin himself varies about the date of his birth and fluctuates between 1518 and 1525. He lost his mother when very young.

Plantin's father, having retired to Lyons to secure himself from the plague which had carried away his wife, entered there the service of Claude Porret, *audiencier* of the church of St. Just. Accompanied by his son, he followed one of his master's nephews, Peter Puppier who was going to study at Orleans and Paris. On his departure from latter town, he left there young Christopher with a small sum of money to continue his studies. He promised soon to come and take him, but forgot his promise and the youth, having exhausted his meagre resources, went to Caen where he bound himself apprentice to a printer.

The contemporary witnesses agree that his master was the printer Robert Macé, second of that name. At Caen Plantin made the acquaintance of Jane Riviere; whom he married in 1545 or 1546, and they went to live in Paris. There he found Peter Porret, a nephew

of the *audiencier* Claude Porret, with whom he had been brought up in Lyons. The two, who had been friends from childhood, called each other brothers, and this habit, which they kept up during their lifetime, served as foundation to a legend on the origin of Plantin and Porret.

Both, it is said, were sons of the illustrious Charles de Tiercelin, who died crowned with glory, but devoid of fortune. His children having to provide for their sustenance by the labours of their hands, resolved to do so with courage. But, that they might not dishonour the arms of their noble ancestors, they assumed the plebeian names of two plants, the plantain and the leek, in French *Plantain* and *Porret*. One became a bookseller, the other an apothecary.

Only the last sentence of this story is true. Plantin, after his marriage, lived some time in Paris. In 1549 he settled as a bookbinder and casket-maker, at Antwerp, which was at that time, together with the Capital of France, the most flourishing town of the north-west of our continent.

He first lived in the « Lombaardenvest » near the « Kammerstraat » and next removed to one of the streets in the neighbourhood of the Borse (Exchange) where we find him established in 1555. He soon became known as a clever workman ; his bindings, his caskets and cases, his works in gilding and mosaic on leather, excelled in beauty all that was made of that kind in the Netherlands.

He was well received by the learned men then residing

at Antwerp and by the merchants who frequented the Bourse ; he even gained the good graces of Gabriel de Çayas, secretary to King Philip II. This high officer of State who, being in Antwerp about 1555, and wishing to send his master a precious stone of great value, directed Plantin to make a casket in which to send it. The work being finished, Plantin took it himself to Çayas. At dusk, the artisan, proceeded by a servant, carrying a light, arrived at the « Meirebrug » when some masked drunkards in search of a guitar player, who had offended them, thought they recognised their enemy in the inoffensive workman, with his casket under his arm. They rushed upon him, one of them drew his sword and stabbed him. The thrust was so violent, that the aggressor had great difficulty in withdrawing his weapon from the wound. Plantin explained to his furious assailants that they were mistaken in their man ; they saw their mistake and fled. The wounded man reached his house half dead. Joannes Farinalius, a surgeon, and Dr. Goropius Becanus were immediately called, at first sight they despaired of saving the victim of this fatal mistake. Nevertheless his life was saved ; but, not being able to devote himself any longer to a manual labour, which necessitated a continual moving and bent posture, he abandoned his trade as a book-binder and returned to the profession of printer, which he had practised at Caen.

Plantin became a citizen of Antwerp on the 21st of March 1550 ; and in the same year was received

into the Guild of St. Luke, with the title of printer, which proves that, though occupying himself with book-binding, he already regarded as his principal trade that which he was to follow so gloriously in later years.

The first book Plantin printed under his name is dated 1555, and entitled : *La Institutione di una fanciulla nata nobilmente*. From 1555 to 1562, he only published a comparatively small number of works, and the progress of this first period, though modest was real.

In 1562, he was accused of having printed a heterodox tract entitled : *Briefve instruction pour prier*. A search was made at his house and three of his workmen were arrested and condemned to the galleys. Plantin himself escaped conviction, the most rigorous examination having discovered nothing in his conduct which was contrary to orthodoxy. But not thinking himself safe in the Netherlands, he took refuge in France and remained a whole year in Paris. The next year he returned to Antwerp and entered into partnership with Corneille and Charles Bomberghe, Jacques de Schotti and Doctor Goropius Becanus. Plantin was appointed what we should call the managing director of the Association, which lasted from 1563 until 1567 and enabled our printer to make a large extension to his business.

In his correspondence, Plantin frequently declares that he broke with his companions, because they were not of irreproachable orthodoxy. And, in fact, shortly after the end of the partnership, the brothers Bomberghe

and Jacques de Schotti were obliged to flee from an accusation of heresy. It would be difficult to acquit Plantin himself, both before and after 1567, of all relationship with the heretics. We know from certain sources, that in his early years, he was one of the fervent disciples of Henri Niclaes, the founder of the Family of Charity, one of the branches of Anabaptism.

Later on, he disagreed with the founder of this sect ; but to the end of his life, he remained on the most intimate terms of friendship with Henri Jansen, who called himself Barrefelt after his native village and took, as an author, the Hebrew name of Hiel. Barrefelt was one of the first followers of Henri Niclaes, but afterwards left the Family of Charity to found a new Church in his turn. Plantin's ideas were in sympathy with those of this kind of illuminate, and he printed several of his works. Barrefelt preached absolute identification with God and considered public worship an indifferent thing. In this mystic doctrine Plantin saw no obstacle to serving with ardour the Catholic Church and his great supporter, the King of Spain.

About 1567, he found his principal protector in Philip II and counted amongst his most devoted and powerful friends Cardinal Granvelle and the King's Secretary, Gabriel de Çayas. On their recommendation he was chosen to publish the Royal Bible in five languages, the principal work he ever printed, nay, the most important which any printer ever produced in the Netherlands.

Whilst Plantin was working at the Bible, he printed at the same time his first Breviary and Roman Missal, according to the version authorised by the Council of Trent. In November 1570, Philip II commissioned Plantin with the printing of the liturgical books for Spain and obtained for him on this occasion a License from the Holy-See, extending to all the countries dependant on the Monarchy. This license was the foundation of the future prosperity of the Plantin-Moretus family. Ever since 1572, the Missals, Breviaries, Diurnals, Psalters, Antiphonaries, the Offices of the Virgin, in every size, were issued from the Antwerp office by tens of thousands.

Plantin himself in the meanwhile suffered but losses and pecuniary troubles by these privileges and royal favours. At that time these provinces were passing through the frightful crisis caused by the contest with Spain, which lasted for seventy years and ended in the ruin of Antwerp and the Spanish Netherlands. Trade was destroyed, money concealed, confidence in the future wanting, and all the enterprises into which the printer, bold to rashness, threw himself proved a failure.

The King of Spain, having burdened him with ruinous works, promised large subsidies. But times were as hard for the monarch's coffers as for those of his subjects. To the end of his life Plantin claimed in vain the enormous sums which Philip II owed him and which were never paid. He ran so deeply into debt, that he felt the necessity of leaving once more his adopted town. In 1583 he proceeded to Leyden,

and remained there until 1585. He then returned to Antwerp after this town had been taken again by the Duke of Parma.

In 1557, Plantin left his abode near the Borse, and settled in the « Kammerstraat », which in former days was the centre of the book-trade. Until 1564, he lived at the *Golden Unicorn*, but in the course of that year, he transferred his offices and shop to another house in the same street, called the *Grand Falcon*. He changed this name into that of the *Golden Compasses* borrowed from his printing-mark. He occupied this abode until 1576, when he set up his offices in a house in the « Hoogstraat » situated near St-John's Gate and belonging to Martin Lopez. To the end of his life he nevertheless continued to keep his bookshop in the « Kammerstraat ».

After the sackage of Antwerp, in 1576, Plantin had to reduce his expenses and kept only half of Lopez' house. On the 22nd of June 1579, he bought this part, which had an outlet into the Friday-market and gave it the name and sign of *Golden Compasses*. There he lived till his death and there too his successors continued the business, until the town of Antwerp bought the buildings to make them the Plantin-Moretus Museum.

Plantin never had, as has often been said, a branch office at Frankfort, but like other printers, he used to open a shop there during fair-time about Easter and in the autumn.

In 1567, he founded a branch in Paris, the manage-

ment of which he entrusted to his friend, Peter Porret, assisted by his clerk, Guy Beys, who afterwards became his son-in-law. In 1577 Plantin sold the house with all its contents to Michel Sonnius, a Paris bookseller. Beys continued to carry on in that town the trade of printer and bookseller and lived there until his death, with the exception of the years 1590 to 1594, during which time he lived in Antwerp. After the death of Guy Beys, in 1595, Madeleine Plantin, his widow, married a Paris printer, called Adrian Périer, who used as printing mark the Plantinian compasses.

When Plantin returned from Leyden in 1585, he transferred the house which he had founded there to his son-in-law Raphelengien, who had married his eldest daughter, Margaret. Their sons kept the printing office on until 1619.

Plantin, who left no male descendants, wishing considerably to favour his son-in-law, John Moerentorf (Moretus), bequeathed him the printing office and shop at Antwerp. But, upon the joint heirs' objections, Jean Moerentorf accepted a part double that of his brothers-in-law ; he kept the office, the shop, the greater portion of the books in the storehouse and some materials, and became sole successor to his father-in-law in the Antwerp printing-office.

Plantin took as his motto « Labore et Constantia » (by Work and Perseverance), and never has a motto been more completely justified. He had the noble ambition to equal and even to surpass the great printers, his predecessors and contemporaries, the Aldes, the

Estiennes, the Frobens, and the whole pleiad of printers, who in the first half of the XVIth century made Antwerp one of the principal book-markets of the world.

However modest Plantin's beginnings were, they showed his desire to produce good and handsome books. His *Magnifique et Somptueuse Pompe Funèbre de Charles V en la ville de Bruxelles* dates from 1559 and may rightly be called, in point of form magnificent and sumptuous. The same year he printed a Bible; the following year he produced a liturgical and several classical books in small sizes, thus flourishing in different kinds of the publications which immortalized his name.

From 1563 to 1567 he undertook works of the most varying kinds: classical authors, books of science, philology and jurisprudence, Greek and Hebrew texts. All his books were executed with the greatest care; many being tastefully illustrated. His most elegant publications in small sizes belong to this period.

In 1567 he commenced his polyglot Bible: in 1568 his first Breviary of the Council of Trent; then came the Fathers of the Church: St. Augustinus and St. Hieronymus, his great works of Jurisprudence and History, his *Thesaurus Theutonicæ Linguae*, the oldest Dutch Dictionary, which was drawn up at his own expense and after his instructions. He published the works of Guicciardini, Dodonæus, Ortelius, Clusius, de Lobel, Justus Lipsius, Simon Stevin and other learned authors; he produced numerous works on

engraving and important musical compositions. His reputation spread over all Europe. The average number of books he published was fifty a year, their total exceeding fifteen hundred.

Towards the end of his career, the bad times and pecuniary difficulties he had to struggle with, passed away but he did not slacken his activity, and although, they were of less importance, the volumes he published in 1588, the year before his death, numbered fifty-two.

Plantin was appointed prototypograph to the King in 1570. He had to watch that the ordinances on printing were observed by printers and booksellers, and to exercise a strict supervision over both masters and workmen. The troubles which broke out, soon after this appointment did not allow him to fulfil seriously the duties of his office ; for him they were always a sort of sinecure, which he moreover exercised gratuitously. After the year 1576, he only retained the honorary title of first printer to the king.

Plantin died on the 1st of July 1589 and was buried in the apse of the Cathedral, not far from the spot where his monument now stands.

After the death of his father-in-law, John Moretus, carried on the Plantinian printing-office. He followed in the footsteps and respected the traditions of his predecessor ; his books are as well elaborated as Plantin's. Nevertheless, under his direction, the number of books printed yearly, greatly diminished and their importance was much inferior to the editions of the founder

the office. The classical works and scientific books disappeared altogether to make room for works on devotion, ecclesiastical history and ancient philology.

John Moretus I, was born on the 22nd of May 1543 and died on the 25th of September 1610. As Plantin had wished the printing-office at Antwerp, with all its materials, to become the property of his son-in-law, so as to secure himself a worthy successor, so the latter, in conjunction with his wife, made their sons Balthasar and John, heirs to the buildings and materials of the office and continuers of the firm founded by their grandfather. He stipulated in his will, that failing his two eldest sons, the printing-office should pass, entirely, into the hands of those of their children or relatives whom the family would consider most worthy. This clause acquired force of law for their descendants and was repeated in the wills of all their successors, during centuries ; it remained a kind of entailed property, and was the cause of the marvellous preservation of treasures of all sorts accumulated by Plantin and by the successive proprietors of the business.

Balthasar I and John Moretus II, the former born in 1574, the latter in 1576, were their father's assistants after 1592. John died in 1618 and Balthasar entered into partnership with John van Meurs the same year. This partnership ended in 1629. From 1610 until 1641, the year of his death, Balthasar Moretus I was virtually the chief of the Plantinian house. He was a man of uncommon know-

ledge, and high intelligence, although entirely paralysed on the right side, he displayed an indefatigable activity, and became the most illustrious of the Moretus family. He knew how to give a new impetus to the concern, and the office was, under his direction, nearly as illustrious as during the life of Plantin. He made large additions to and repairs in the paternal house. In November 1639 he annexed to the printing establishment, the shop, which had to that time remained in the old house in the «Kammerstraat». Being connected with a large number of eminent men, and with the most celebrated artists of his time, he got Rubens to paint the portraits of members of his family and of learned men, which still adorn the Plantin-Moretus Museum.

Balthasar I died unmarried on 8th July 1641. His successor was the son of his brother John, Balthasar II, born in 1615, died 1674. This was the last of the Moretuses who produced any editions worthy of being mentioned. After him, the privilege of printing liturgical books became the principal occupation of the heads of the business. Besides the publishing of Missals and Breviaries, the Moretuses continued, up to 1705, to print the ordinances and placards of the town of Antwerp, and rich as they were, they did not undertake, beyond these two kinds of lucrative work, a single task which might have caused annoyance or exposed them to pecuniary risk. When, in 1662, Balthasar Moretus II made an inventory of his possessions he ascertained with satisfaction that his fortune amounted to 341.000 florins, or about two millions of francs in our money.

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Balthasar II was succeeded to by his son Balthasar III, born 1646, died 1696. He was created a nobleman by the King of Spain, Charles II, in 1692, and obtained the privilege of exercising the trade of printer without derogation of nobility. The Moretuses took as their arms : gold ; an eagle sable ; charged on the breast with a scutcheon gules, supercharged with a gold star on a field checkered azure and silver. It was with very slight modifications the star of Balthasar Moretus I placed upon the coat of arms of the Gras or Grassis family, the name of the mother of John Moretus I.

Balthasar III was succeeded to by his son, Balthasar IV, born 1679, died 1730 : his youngest brother, John-James Moretus (1690-1757), managed the printing-office after him. The eldest son of this last, Francis-John (1717-1768), succeeded to his father, and had a large building constructed in 1761-1763 fronting the Friday-market, on the spot of the small houses, which up to that time stood before the original printing-office. His wife, Thérèse-Joséphine Borrekens, managed the business up to the day of her death, the 5th of May 1797. Their four sons, James-Paul-Joseph (1756-1808), Lewis-Francis-Xavier (1758-1820), Francis-Joseph-Thomas (1760-1814), Joseph-Hyacinthe (1762-1810), managed it together after the death of their mother. In 1820, Albert-Francis-Hyacinthe-Frédérick (1795-1865), son of Joseph-Hyacinthe, succeeded to the last survivor of the three uncles. His younger brother, Edward-John-Hyacinthe (1804-1880), who succeeded to him in 1865 sold the printing-office and buildings belonging thereto, the

material and the art collections to the town of Antwerp in 1876.

The last Plantinian printing dated is of 1866 ; nevertheless the Moretuses continued working until 1867. The last license paid by them as printers is dated 1871.

The buildings of the Plantin-Moretus Museum.

When in the month of June 1576 Plantin came to live in the house of Martin Lopez, it consisted of a building, with frontage to the « Hoogstraat », near the old « St-Janspoort » and a garden. This had an outlet on the Friday-market and stretched northerly, to the « H. Geeststraat ».

After the sackage of the town by the Spaniards, in the month of November 1576, this property was divided into two parts ; one opened to the « Hoogstraat », the other to the Friday-market. Plantin at that time only occupied the latter half, with the garden and a small building situated at the back. He bought this property on the 22nd of June 1579. In the deed of sale it is simply described as a house with portal, drawing-room, garden and coach-house. In the year 1576, he transferred his printing-office to his new home and gave it the name of the *Golden Compasses* which was the name of the shop he continued to keep in the « Kammerstraat ».

From 1578 to 1580, he built three houses on the

site of his garden along the « H. Geeststraat », and converted the coachhouse into a fourth house, situated beside the first three. They received the names of *the Iron Compasses*, *the Wooden Compasses*, *the Copper Compasses*, and *the Silver Compasses*. *The Iron Compasses* and *the Wooden Compasses* are the two houses in the « H. Geeststraat » containing yet the Folklore Museum. *The Copper Compasses* and *the Silver Compasses* form part of the Plantin-Moretus Museum.

In 1579, he had the printing-shop built south of the garden, on the site which it at present occupies. On the 28th of May 1580, he obtained permission to vault the sewer at the side of the doorway and to there erect a small building.

In the inventory of the furniture made in 1596, after the death of Plantin's widow, we find mentioned in the large house, a drawing-room on the ground floor, a meal tub and an oven, a gallery, a servant's room, a proofreader's room with a staircase, an office and a kitchen.

Three of the houses in the « H. Geeststraat » were let at this period ; the fourth, *the Copper Compasses*, was sold by Plantin in 1584.

At Plantin's death the houses comprising part of the possessions of the deceased were divided amongst his children. John Moerentorf (Moretus) received as his portion the printing-office with the small house, to the left of the entrance-gate. In 1608, Catherine Plantin sold to John Moretus *the Wooden Compasses*,

which was her portion in the division of the estate ; in 1620, Henriette Plantin sold *the Iron Compasses* to Balthasar Moretus. In the same year, the latter bought the house *het Vosken*, situated next to *the Wooden Compasses* in the « H. Geeststraat » and looking behind into the yard of the printing-office. *The Copper Compasses* did not return to the property of the Moretuses until 1798, *the Silver Compasses* in 1819.

In 1620, Balthasar Moretus had great repairs and alterations effected in his grandfather's house. He built the covered gallery, with its two stories, to the north of the yard, to conceal the backs of the houses in the « H. Geeststraat » ; he had the beams and floors renewed of the greater portion of the house and several marble chimney-pieces put in.

After these embellishments the buildings of the Planting printing-office justly excited the admiration of contemporaries. Jean Woverius, the mutual friend of Peter-Paul Rubens and Balthasar Moretus, wrote to the latter, who had just put the finishing touches to his princely dwelling. « Fortunate is our town of Antwerp in possessing two great citizens Rubens and Moretus : foreigners will contemplate, and travellers will admire their houses ». (1)

In 1635, he bought the house *de Bonte Huyt*, having its frontage in the « Hoogstraat », and adjoining behind the yard of the printing-office ; it was resold in 1768.

(1) O felicem hanc quoque nostram *Antverpiam* duobus præcipuè civibus RUBENIO MORETOQUE ! Utriusque ædes spectabant exteri admirabuntur advenæ.

On ground taken from this new property, he had the gallery on the west side of the court yard extended in 1637, and built the present proofreaders' room with its story in the course of the same year. At the same time, he had the floor of the printing-office and arcade in the corner of the south side of the yard constructed. All these works were furnished in 1639. In 1640, he had the large library furnished and so had, the year before his death, the satisfaction of completing the reconstruction of the paternal house.

The seven small houses which, in Plantin's time, stood between the buildings of the printing office and the Friday-market successively became the property of the Moretuses, and, on the site of the five of them Francis-John Moretus constructed in 1761-1763 a large main building with frontage on the square. In 1803 James-Paul-Joseph Moretus bought the last two of the seven small houses; in 1812 they were demolished and replaced by the house which now forms the corner of the Friday-market and the « Heilig Geeststraat ». This building was sold to the city of Antwerp with the rest of the property in 1876.

The entrance to the proprietor's dwelling was formerly at the outlet of the porch, leading from the street to the yard, opposite to the first window of the printing-office. This door was walled up in 1763 and the entrance made in its present place. Until the same date the staircase, which still exists in the corner of the yard, under the covered gallery, was the principal staircase of the house.

When the Museum was opened in 1876 the buildings underwent no alterations except the slight changes necessary to facilitate communication between the different rooms.

In 1903 more important works were executed. Two houses adjoining the museum in the « H. Geeststraat » *het Vosken* and the one adjoining, were added to the Museum ; in the first a new room was opened, whilst the service of the Museum was established in the other. On the remaining vacant ground other rooms still were opened. Four rooms as annexes to the Museum proper are thus obtained : those of the History of Printing, Antwerp Printing and Drawings by Antwerp Masters.

Frontage — Entrance Gate.

The building, having its front of white stone to the Friday-market, was built between 1761 and 1763, after the plans of the architect Engelbert Baets, for Francis-John Moretus. It is only one room in depth, back to back with the oldest buildings around the yard.

The entrance door is surmounted by a cartouche in freestone, representing the mark of the Plantinian printing-office : a hand emerging from a cloud and holding a pair of compasses, standing on one foot and turning the other, with a banderol, passing between the two points and bearing the Plantinian motto, *Labore et Constantia*. A woman, with her arm resting upon a pedestal, and Hercules with his club, are seated right and left of the shield holding a wreath above them. Hercules is the personification of Labour ; the woman of Constancy. The same symbolic idea is expressed by the compasses, the foot in turning representing Labour, the other, which is motionless, Constancy.

This work of art was made for Balthasar Moretus I by ARTUS QUELLIN (1609-1668) who, on the 12th August 1639, received 150 florins for it. It had formerly

adorned the house the *Bonte Huyt*, in the « Hoogstraat, » and was painted and gilt. On the 22nd of November 1644 Balthasar Moretus II paid ARTUS QUELLIN 18 florins to transfer this cartouche from the « Hoogstraat » to the Friday-market. In 1762 it was placed above the new door in the same way as it had surmounted the old one (1).

The Entrance-Hall.

The visit to the Plantin-Moretus Museum should be commenced with the rooms, situated to the right of the porch. Under the porch, on pedestals of sculptured oak, are the white marble busts of Leopold de Wael, burgomaster of Antwerp, by Eugène Van der Linden ; and of Edouard Moretus Plantin, by Robert Fabri. Both busts were offered to the Museum by a committee, which, by means of a public subscription-list, managed to obtain the necessary funds for those works of art. They were inaugurated on August 12th 1881, and testify to the gratitude of the Antwerp population both for the buyer and the seller of the architypography. Before entering these rooms, the visitor crosses an

(1) Adi, 12 Augusti 1639. Aen Quellinus steenhouwer, voor den passer met Labore et Constantia in steen gehouwen : fl. 150.

Adi, 22 november 1644. Item betaelt aen Artus Quellinus voor het versetten en repareren van den passer van de Bonte Huyt op de Mart : fl. 18. (Archives of the Museum Plantin-Moretus, Accounts of the house).

entrance-hall, where a statute of Apollo, six feet high in white stone, stands on a marble pedestal ; the statue is a work of the sculptor GUILLAUME GODECHARLE (1750-1835). It was made in 1809 for one of the apartments occupied by the Moretus family. The God of Poetry and Arts is represented holding in one hand a harp, in the other a wreath. The arms of the Moretuses are carved upon the base of the antique altar against which Apollo leans. Upon the pedestal is the word *Artibus*.

Above the doors are four panels, carved in high relief, representing *Architecture, Geography, Painting and Mathematics*. They were made in 1781, by the Antwerp sculptor DANIEL HERRÉYNS.

In the middle of the hall hangs a copper lantern. The centre piece to which it is attached represents an eagle with outspread wings, it was painted in 1763 by THEODOOR DE BRUYN (born at Amsterdam, apprenticed at Antwerp in 1752), who also painted the five panels of rustic diversions in the dining room, which looks towards the Friday-market and is closed to the public.

I.

The first Drawing-Room on the Ground-Floor.

The walls of this room are hung with ancient Flemish tapestry, bearing the arms of the family Losson-Van Hove, for whom they were woven, and

the compasses of Plantin, who most likely purchased them from the original proprietor. They were made for a larger room than the one where they now hang and at a later period sustained damage which made the subject unrecognisable. The name of *Thomiris*, traced on the border of the gown of one of the personages, tells nevertheless that these panels represented in their original state the history of that Queen of Scythia who defeated Cyrus and had him beheaded.

The present windows of this room and of the two next are exact reproductions of those which existed until 1763 and were replaced, at that time, by modern windows with large panes. The stained glass in the lower part of these windows bears the names of two Moretuses, their wives, and the dates of the birth and death of the former proprietors of the house.

Four shields, in the upper part of the window, reproduce twice the star, which Balthasar Moretus and his successors adopted as their emblem, and also the arms of Mary de Sweert, the wife of John Moretus II, and Anne Goos, wife of Balthasar Moretus II.

The corbels which in this room, like in nearly all the other rooms of the museum, support the principal beams, are carved and represent alternately the emblem of Plantin and that of Balthasar Moretus.

In the chimney are two iron fire-dogs with a fire-plate representing David with the prophet Gad, dated 1661.

Above the chimney-piece a picture *Lion-hunting* (after P. P. RUBENS). Four mounted men and three on foot are struggling with a lion and a lioness. Three of

the horsemen wear turbans, the fourth a helmet. The lion has sprung open one of the horsemen and torn him from his horse. The other two Asiatics attack the brute with their lances, and the European with his sword. The lioness had buried her claws in the breast of one of the footmen, the second is hastening to his assistance, whilst the third lies dead upon the ground.

Canvas H. 1. 325 m. L. 2.13 m.

The original is in the Pinacotheca at Munich. This copy is from the time of Rubens, and probably by one of his pupils. It is mentioned in the inventory of his possessions made 1st January 1658 by Balth. Moretus II.

The room possesses an ancient crystal chandelier in Renaissance style.

On the night before the opening of the Plantin-Moretus Museum the board of Directors had the following inscription in Flemish and French placed above the two doors :

IN 1876

UNDER THE ADMINISTRATION OF BURGOMASTER

MR LEOPOLD DE WAELE

THE PLANTINIAN PRINTING OFFICE

WAS BOUGHT FROM MR EDWARD MORETUS-PLANTIN

BY THE CITY OF ANTWERP WITH THE INTERVENTION OF THE STATE

AND TRANSFORMED INTO A PUBLIC MUSEUM.

The tablets fitly record the name of the magistrate, to whose active and enlightened intervention the City of Antwerp owes, before all, the creation and organization of the Plantin-Moretus Museum.

In the middle of the room is a valuable table inlaid

with tortoise-shell. Between the two windows is an oak sideboard, in Flemish Renaissance style, upon the shelves of which are exhibited : a set of five pieces of China, white, decorated with flowers and birds of various colours ; and two China dishes decorated with blue flowers.

II.

The second Drawing-Room on the Ground-Floor.

This room in Flemish Renaissance style like the greater part of the ornaments of the house, is hung with dark green damask, dating from the XVIIIth century and originally tinted pink. The chimney-piece in marble and oak, was made after the plans of the town architect, Peter Dens, and occupies the place, where since 1763, a white marble chimney-piece had stood. The original chimney was at the bottom of the room, where the exit door is at present. This is the only room of the printing-office in which it has been necessary to introduce modern constructions, imitating the missing authentic parts.

In this fireplace are iron and copper fire-dogs and a XVIIth century fire-plate on which are Adam and Eve and medallions of a Roman warrior and a woman.

Above the two doors are the dates 1555 and 1876 ; the first indicating the year in which Plantin printed

his first volume ; the second that in which the town of Antwerp acquired the Museum. Below these dates are the Plantin Mark and the arms of the Moretuses.

In the stained glass, forming medallions in the middle of the leaded windows, are the names of Plantin, four of his sons-in-law, their wives and Balthasar Moretus I ; also the dates of their birth and death.

Beside the chimney there are two costly cabinets, the one on the right is inlaid with tortoise shell, framed in violet-ebony and ebony. Is is ornamented with 23 Biblical subjects painted on white marble. These small panels are framed in stamped copper, and gilt. The cabinet is supported by four negroes in gilt draperies. It is surmounted by five small figures. The work is Flemish and dates from the XVIIth century.

The one to the left, in violet-ebony is inlaid with ornaments in enamelled tin. On the small door, in the interior wall, is the Plantinian mark ; on the exterior folding doors are the initials of Moretus, work of the XVIIth century.

On this last cabinet, between two vases of Japanese porcelain, stands a silver-gilt clock shaped ig the form of a smal temple. It was given as a present to one of the Moretuses by the Archduke and Archduchess Albert and Isabella.

Above the chimney-piece and around the walls are thirteen pictures, four paintings in grisaille, and two miniatures. Amongst these nineteen paintings, are seventeen portraits representing the members of the Plantin-Moretus family, or scholars united by friendship to the

first heads of the printing-office ; all are half-length. We shall mention them beginning from the right of the entrance.

1. RUBENS (PETER-PAUL) 1577-1640. *Portrait of Jac. Moerentorf* († 1558), *father of John Moretus I*, He wears a goffered collar and a black garment bordered with fur and holds some papers in his right hand.

This picture was painted about 1633 for Balthasar Moretus I, and cost 24 florins. (1)

(1). The following is the text of the documents, from which we determine by approximation the date of the pictures and drawings by Rubens, and indicate their cost. We cite these documents in their entirety, on account of their importance for the history of the great Antwerp master, although several works are mentioned which are no longer in the collection.

Grand livre 1610-1618. Fol. 178.

Monsieur Pietro Paulo Rubenio doit avoir.

Pour aultant qu'il a retocqué les figures d'*Aguilonius*, *Lipsii*, *Seneca*, et quatre du *Missel*, luy sont advouez Opera Boissardi, montants fl. 36.—

(To the *debit* of the Painter, opposite his *credit*, we read : 1614. 13 Mai pour *Boissardus*, *Antiquitates Romanæ* fl. 36.—

Pour la délinéation des figures d'*Aguilonius*, de deux vignets du *Missel* et de deux figures dudit *Seneca moriens*, *Senecæ caput* et *J. Lipsius*, touchants à feu nostre mère montant . fl. 112.—

Pour la délinéation de *Nativitas Domini*, *Annunciatio B. Mariæ*, *David Pænitens*, *Missio Spiritus Sancti*, *Assumptio B. Mariæ*, *Omnes Sancti*, *Cæna Domini*, *Ressurrectio Domini*, *Crucifixus cum latronibus* et *Crucifixus defunctus* et *Frontispicium Breviarii*. fl. 132.—

Pour payntures pour mon frère Balthasar : *C. Plantinus*, *J. Moretus*, *J. Lipsius*, *Plato*, *Seneca*, *Leo decimus*, *Laurentius Medicus*, *Picus Mirandula*, *Alphonsus rex*, *Mathias Corvinus*. fl. 144.—

(The balance of debtor and creditor shews that the ten pictures were made in 1616. They cost 14 fl. 8 sous each).

Grand livre 1624-1655. Fol. 222.

Pour les peintures et contrefaits et frontispices ensuivants lesquels il a inventé et dépeint.

The original, which Rubens used, is in the next room.

Panel H. o.625 m., L. o,485 m.

2. RUBENS (PETER-PAUL), *Portrait of Adrienne Gras, wife of Jac. Moerentorf* (1514-1592). She wears

Pour la peinture de *St-Juste* pour compte de Balth. Moretus trois cents fl. fl. 300.—

Pour cinq figures peintes sur paneel, à sçavoir : *N. Dame avec l'enfant Jésus, St-Joseph, St-Gaspar, St-Melchior et St-Balthasar*, pour compte de Balthasar Moretus, à trente florins la pièce. fl. 150.—

Pour sept contrefaits sur paneel de *Petrus Pantinus, Ar. Montanus, Abr. Ortelius, Jac. Moretus, Joanna Riviera, Martina Plantina et Adriana Gras*, pour compte de Balthasar Moretus, lesquels il estime à 24 fl. la pièce, mais advouons seulement à fl. 14-8 fl. 100-16.—

Pour deux visages peints sur paneel de *Christus et Maria* pour B. M., à fl. 24. fl. 48.—

Pour 13 frontispices des livres ensuivants en folio, (entre lesquels, neuf durant la compagnie de Jean van Meurs, à sçavoir : *Annalium Torrielli, Annalium Harœi primi tomi, ejusdem tomi 2^{di}, Obsidionis Bredanœ, Vitarum patrum, Catenœ in Lucam, Conciliorum Coriolani, Bosii de Cruce, Lessii de Justitia* et depuis la ditte compagnie : *Operum Blossii, Dionysii Areopagitœ, Justi Lipsii et Blossii* (dico Goltzii) à 20 florins la pièce fl. 260.—

Pour 8 frontispices des livres ensuivants en 4^o, desquels deux durant la compagnie de Jean van Meurs, à sçavoir : *Mascardi Sylvarum*, et *Lessii Imago* ; et depuis ladite compagnie : *Sarbievii Lyrica, Peinture de Son Altesse, Insignia Card. a Dietrichstein, Poemata Urbani VIII, ejusdem Imago et Symbolorum Petrasanctœ*, à 12 florins fl. 96.—

Pour deux frontispices en 8^o : *Thomœ a Jesu de Contemplatione*, durant la Compagnie de Jean van Meurs, et après, *Haftenii Via crucis*, à fl. 8 fl. 16.—

Pour trois frontispices en 24^o : *Sarbievii, Bauhusii et Bidermanni*, à fl. 5 fl. 15.—

Pour compte de la peinture de Jean van Meurs cinquante fl. fl. 15.—

Pour aultant que B. Moretus luy accorde pour les sept contrefaits de *Petrus Pantinus* et autres icy en hault, à raison de 24 fl. la pièce, vient pour surplus fl. 67 4

Total fl. 1103.—

a white linen bonnet, a goffered collar and a black gown bordered with a straight band of fur.

Painted about 1633, at a cost of 24 fl.

The original used by Rubens is in the next room.

Panel, H. 0.625 m., L. 0.485 m.

2bis. **QUELLIN (ERASMUS)** 1607-1678. *Portrait of Balthasar Moretus I.* He is represented three quarters length wrapped in a cloak, his right hand resting on some books on a table.

Grisaille made for the engraver by **ERASMUS QUELLIN**. Formerly it was erroneously attributed to Van Dijck. Engraved by **CORNELIS GALLE**, junior, who reversed the picture. In the print the right hand has become the left. The painter had foreseen this peculiarity, important in a portrait of Balth. Moretus, who was paralysed on his right side.

Panel, H. 0,235 m, L. 0,177 m.

3. **RUBENS (P.-P.)**. *Portrait of Arias Montanus* (1527-1598), the learned orientalist, who, by order of Philip II, conducted the printing and correction of the polyglot Bible from 1568 tot 1572. He is represented three quarter face. He holds a book and wears upon his cloak the red cross of the Knights of St. James.

Painted about 1633 at a cost of 24 florins.

Panel H. 0.625 m., L. 0.485 m.

4. **RUBENS (P.-P.)**. *Portrait of Abraham Ortelius* (1527-1598), the celebrated Antwerp geographer, a friend of Plantin and John Moretus. In profile. His hand rests on a terrestrial globe ; he wears a goffered collar, a black garment and a great-coat with a fur collar.

Painted about 1633, at a cost of 24 florins.

Panel H., 0,62 m., L. 0.48 m.

5. (Above the chimney-piece). **UNKNOWN.** *Portrait of Christopher Plantin* (1520-1589). Three quarter face and represented in a black garment with a goffered collar of white linen; he holds the compasses in one hand, and a book in the other. In the top corner of the panel to the right: "A^o 1584, ætatis 64."

At the time when the Plantinian printing-office was sold, this portrait was attributed, without any reliable foundation, to Pourbus. At the beginning of the last century, when the traditions about their authentic authors were forgotten in the family, several portraits received similar arbitrary attributions. The portrait must have been painted at Leyden where Plantin lived in 1584.

Panel H. 0,62 m., L. 0.50 m.

6. **RUBENS (P.-P.).** *Portrait of Peter Pantinus, Professor at Louvain* (1556-1611). Three quarter face. He is dressed in black and holds in one hand a book, on the back of which is written: "Vita B. Theclæ", the title of a book by Basil of Seleucia translated from Greek into Latin and published by Petrus Pantinus. In the upper corner, to the left of the picture is his coat-of-arms.

Painted at a cost of 24 fl., in 1633, after a portrait belonging to Lewis-Joseph d'Huvelter, of Ypres (1).

(1) Repperit tandem Rubenius effigiem D. Pantini p. m. eamque mihi ad exemplar tuum depinxit (B. Moretus to L. J. d'Huvelter, 29 July 1633).

7. **RUBENS (P.-P.).** *Portrait of Justus Lipsius* (1547-1606). Three quarter face, with full beard. Round the neck a pleated collar; upon the shoulders a black mantle bordered by a broad fur band.

Painted from an engraving by Pierre De Jode which Jean Woverius furnished in 1613 to Corn. Galle, the engraver, and which was used by Rubens to paint this portrait between 1612 and 1616, cost 14 fl. 8 s.

Panel H. 0,615 m., L. 0,50 m.

8. **WILLEBORTS ALIAS BOSSCHAERT (THOMAS)** (1614-1654). *Portrait of Balthasar Moretus I* (1574-1641). Three quarters face. The beard and hair are becoming grey. He wears a collar of white linen, frilled and turned down upon a black garment.

Painted in 1641. With the portrait of B. Moretus on his death-bed, it cost 96 florins, on the 11th of October 1641, (1).

Canvas. H. 0.644 m., L. 0,505 m.

9 **WILLEBORTS ALIAS BOSSCHAERT (THOMAS)** *Portrait of Gaspar Gevaerts* (1593-1666). Gevaerts or Gevartius was Secretary of the city of Antwerp and author of several books on philology and archeology. He is dressed in a black garment and a ruff. He has fair whiskers and a small beard and is seen three quarter face.

This portrait was attributed to Corn. De Vos at the time of the sale of the Plantinian office. This attribu-

(1) A^o 1641. Adi 11 Octobre. Betaelt voor twee contrefaictsels van Oom Saligher, een doot, een naer het leven aan S^r Willeborts, fl. 96. (Private expenses of Balth. Moretus II).

tion was of recent origin and was not based upon any serious foundation. In designating Th. Willeborts as its author, we were guided by an old document and by the style of the work. In 1658, a few years after the execution of the picture, Balthasar Moretus II noted in his inventory that in the large drawing room were 29 portraits, nearly all originals by Rubens and Willeborts (1).

Canvas H. 0,64 m. L. 0,504 m.

10. RUBENS (P.-P.). *The Printing mark of John van Meurs*, the partner of Balthasar Moretus I, from 1618 till 1629. The mark represents a hen hatching her eggs, with the motto: « Noctu incubando diuque ». This emblem is surrounded by a border made up of a head of Minerva, an owl, the emblem of that goddess, and the symbol of night, a head of Mercury and a cock, the symbol of day. Above it, an antique lamp, the symbol of the light diffused by the press; beneath it, the wand of Mercury and a trumpet crossing each other, the symbols of Commerce and Fame.

It has been engraved several times in copper and wood. A pen and ink drawing for the engraver, is in the print-cabinet of the Museum Ermitage at St. Petersburg.

Panel, H. 0,19 m., L. 0,205 m.

(1) Anno 1658. Ultima Decembris. Reghister van de schilden: 29 Verscheyden pourtraiten in de groote Camer boven de lyste meest alle origineele van Rubens ende Willeborts, het een door d'ander a fl. 10 fl. 290.—

11. RUBENS (P.-P.). *Portrait of Jeanne Riviere, Plantin's wife* (1521?-1596). Three quarter face; she wears a cap of white linen, a black dress, and a goffered collar.

Painted about 1633, cost 24 fl.

Panel, H. 0,625 m., L. 0,485 m.

12. RUBENS (P.-P.). *Portrait of Christopher Plantin*. Copied from n^o 5 in the same room.

Painted between 1612 and 1616, cost 14 fl. 8 s.

Panel H. 0,625 m., L. 0,485 m.

13. RUBENS (P.-P.). *Frontispiece in grisaille of M. C. Sarbievii Lyricorum libri IV* (Plantin 1632, 4^o). The painting represents, to the right, Apollo placing his lyre upon an altar; to the left, a muse watching over the cradle of the young Hesiodus, in whose mouth bees are depositing their honey. In the upper part is a shield, between a palm and a laurel, in the background Mount Helicon with Hippokrene descending from it. On the shield which Rubens left vacant the arms of Pope Urban VIII, to whom the volume was dedicated, have been engraved.

This grisaille was engraved by CORN. GALLE, senior, to serve as frontispiece to the book of Matthias-Casimir Sarbievius, *Lyricorum libri IV*. In 1637, the plate was relettered and served as frontispiece to: *Stephanus Simoninus, Silvæ Urbanianæ seu gesta Urbani VIII*.

Panel H. 0,175 m., L. 0,138 m.

14. UNKNOWN. *Miniature of Christopher Plantin*. He wears a black great coat trimmed with fur and

a plaited collar. He is represented at a younger age than in the preceding portraits.

Bought by the Museum in 1880.

Copper. H. 0,11 m., L. 0,09 m.

15. RUBENS (P.-P.). *Portrait of Martina Plantin (wife of John Moretus I.)* 1550-1616. She is seen nearly full face and wears a white cap with loops of fine stuff, a ruff of small dimensions and a black dress over which hangs a heavy gold chain.

Painted about 1633, at the cost of 24 fl.

Panel. H. 0,625 m., L. 0,485 m.

15¹. RUBENS (P.-P.) *Portrait of John Moerentorf (Moretus) I.* (1543-1610). John Moerentorf, who latinized his name to that of Moretus, was the husband of Martine, second daughter of Plantin. He wears a stiff plaited collar and a black garment. Hair short and grizzly; beard of the same colour cut short on the cheeks.

Painted between 1612 and 1616, at cost of 14 fl. 8 s.

Panel. H. 0,648 m., L. 0,505 m.

15². *Portraits of Constantin-Joseph-Henri-Moretus* born at Munster in Westphalia and baptised 12 March 1797, died 15th January 1866, and his wife *Marie-Sophie-Jeanne-Antoinette de Stephanis* whom he married at Paris 1826 and who died 15th January 1853. Miniatures. Both signed *Mansion*. That of the wife dated 1821. Bought for the Museum in 1901.

In the middle of the room, in a showcase, a portion of the drawings which the Plantin-Moretus Museum possesses is exhibited. They were made by different

painters to be engraved as frontispieces or illustrations of works published by the printing office.

They are :

16. **DE VOS** (MARTIN). 1531-1603. *Eight drawings for a Missal* : Abraham and Melchisedech ; the Adoration of the Shepherds ; Christ on the Cross with Mary, St. John and St. Magdalen, signed and dated : « M. De Vos, f. 1582 » ; Christ on the Cross with Mary, St. John, St. Magdalen, and two angels collecting the Saviour's blood ; the Resurrection of Christ signed and dated : « M. De Vos. f. 1588 » ; the Descent of the Holy Ghost ; the Crowning of the Virgin ; the last Judgement, signed and dated ; « M. De Vos, f. 1582 ».

Pen and ink drawings, washed with bistre, folio. The plates engraved from these drawings were used in the Plantinian Missals, from the beginning of the XVIIth century up to 1614. At this date they were replaced by Rubens' compositions.

17. **DE VOS** (MARTIN). *Forty drawings for an Office of the Virgin*.

In 1588, Martin De Vos furnished Plantin with the drawings for an edition of the Hours of the Virgin ; they were engraved by Crispin Van den Passe who received 6 fl. for each engraving ; the painter was paid 1 1/2 fl. for each drawing.

They were never used and were not printed from until 1891 for the publications of the Museum.

Pen and ink drawings washed with bistre. 16°.

18. **DE VOS** (MARTIN). *St. Brunon*. Figure of the

Saint surrounded by ten medallions representing the scenes of his life.

Designed for the Rules of the Capucines (Plantin 1590) and engraved by Crispin Van den Passe.

Pen and ink drawings washed with bistre, 8°.

19. **DE VOS (MARTIN).** *Frontispiece of a Latin Bible* 1599)

Pen and ink drawing washed with Indian Ink, 8°.

20. **VAN DEN BROECK (CRISPIN)** 1524-1591? *The Virgin of the seven Sorrows.* The Virgin is represented seated, her breast pierced by a sword. Seven medallions representing the sorrowful scenes of her life surround her.

This drawing was made, in 1587, by Crispin Van den Broeck by Plantin's order for John Mofflin, Abbot of Bergues St-Winoc. It was engraved by Jerom Wiericx; Plantin paid 6 florins for the drawing and 96 florins for the engraving (1).

In a letter dated 4th November 1586 John Mofflin announced to Plantin the sending of a picture to be reproduced for this drawing. The medallions, he says, «do not correspond to the work of the principal picture, having been made by a different hand.» The reproduced picture evidently belonged to the old Flemish school. The medallions are of a more recent style.

(1) *Account of John Mofflin* — 25th January 1587.

Pour la peinture de la N^{re} Dame à tailler 6 fl. et pour le cuivre 6 fl. et 2 L. (12 fl.) à bon compte de taillure et 14 L. (84 fl.) qu'il faudra encore estant achevé de tailler par Jérôme. — Val. 18 Liv. de gros. fl. 108.—

Pen and ink drawing washed with Indian ink, folio.

21. **VAN DER BORGHT (PETER)** about 1540-1602. Thirteen drawings for a Breviary and two vignettes. The Evangelist St. John is signed « PE. V. BORGHT ».

Pen and ink drawings washed with Indian ink, 16°.

Peter Van der Borght is one of the artists who worked most for the Plantinian printing office. From 1565 to 1599, not a year passed but he designed or engraved copper plates for one or more books. He also furnished drawings of most elegant capitals to be cut in wood.

22. **VAN DER HORST (NICOLAS)** 1598-1646. *The entrance of Mary of Medicis into Brussels.*

23. **VAN DER HORST (NIC.)** *Portrait of Mary of Medicis.*

These two drawings signed, « N. Van der Horst » were engraved by Andreas Pauwels for the work of La Serre. « *The Entrance of the Queen mother into the Netherlands* », published by the Plantinian printing office in 1632. (1)

Pen and ink drawings tinted in bistre, folio.

Queen Mary of Medicis, accompanied by the Archduchess Isabella, visited the Plantinian printing office

(1) 17 octobre 1631. Pour les pourtraicts du titre de l'Entrée de la Reyne Mère et de l'arbre de génération d'icelle à Van der Horst fl. 48.—

13 dec. 1631. A. Van der Horst voor de teekeninghe van 't hof van Brussel ende entree van de Koninginne tot Brussel. fl. 26-8.—

M. H. de Backer, president of the « Sté des Bibliophiles et Iconophiles de Belgique » possesses the copy of that book offered by Balthasar Moretus I to Mary of Medicis.

on the 10th of September 1631. Balthasar Moretus I, composed a compliment in honour of the two Princesses and offered it to them during their visit. He reprinted it in the book of La Serre.

The reprint, as it appears in the book of La Serre, is to be seen in room XIV.

24. VAN NOORT (ADAM) (1557-1641). *Nine drawings for : P. Biverus, Sacrum Oratorium* (Plantin 1634, 4^o).

Engraved by CHARLES DE MALLERY in 1630. (1)

25. VAN NOORT (ADAM). *Five drawings for Thomas Saillius, Thesaurus Precum* (Plantin 1609). Three amongst them bear the monogram of the master A V N coupled.

Pen and ink drawings washed with bistre, 8^o. (2)

26. RUBENS (P.-P.). *Receipt for 600 florins* paid to the Master by Balthasar Moretus, for the picture ornamenting the monument of John Moretus I, in the Antwerp Cathedral. This picture is a triptych, representing the *Resurrection of Christ* in the centre panel and in the shutters *St. John the Baptist* and *St. Martine*. The receipt, dated 27th April 1612, reads as follows :

Ic onderscreven bekenne ontfanghen te hebben van Sr Balthasar Moretus die somme van seshondert gul-

(1) *Accounts of the engravers Galle* fol. 76: 1630 den 4 November. Mallery gesneden het leven van ons L. Vrou in duyfkens syn 9 platen met herteekenen en lystkens onder. Stuck 33 gul. fl. 297.—

(2) 1680- 13 september, A. Adam Van Noort pour 9 patrons des figures des *Litanies nouvelles* de P. Saillius à 36 patars pièce,

dens eens tot betalinghe van syn vaders saligher Epitaphium door my gheschildert. Tot bevestinghe der waerheyt hebbe dese quittance met myn handt ghescreven en onderteekent, desen 27 april 1612.

Pietro Pauolo Rubens.

(I the undersigned acknowledge having received from Sr Balthasar Moretus the sum of six hundred florins, in payment of his late father's epitaph painted by myself. In confirmation of the truth, I have written and signed in my handwriting the present receipt on this 27th April 1612. Peter Paul Rubens.)

27. RUBENS (P.-P.). *Deed dated the 27th November 1630*, by which Rubens sold to Balthasar Moretus I for a sum of 4920 florins, 328 copies of the works of Hubert Goltzius and gave him the plates for the price of 1000 florins, to be paid in books. The receipts of Rubens, recognizing the payment of capital and interest are written on the deed itself.

The copies above referred to were part of the edition of Jac. Biæus (Antwerp, 1617) and comprise the first four volumes of the complete works of Goltzius. From 1634 to 1637 Balthasar Moretus had the fifth volume reprinted, containing the History of the Roman Emperors. From 1631 to 1633 he had the medallions which were to illustrate this volume cut by Christophe Jegher, This however was only published in 1645, by his nephew and successor, Balthasar II. At this period, the copies of Biæus' edition, sold by Rubens, were provided with new titles and prefaces and together with the fifth volume they formed as it were a new edition.

28. QUELLIN (ERASM). *Vignette with the arms of Pope Urban VIII.*

Drawing, washed with ink. Engraved for *Barth. Gavantus: Thesaurus sacrorum rituum* (Plantin, 1646, 4°).

29. RUBENS (P.-P.). *Frontispiece for: Jacobi Bidermani Heroum Epistolæ, Epigrammata et Hero-dias* (Plantin 1634, 24°). Upon an antique altar is a lyre encircled by a wreath of ivy; beside the lyre a cup and vase used for sacrifices. The drawing bears in Rubens' handwriting the following words: «Ara Patera, et Simpulum, Pietatem, Religionem et Sacra indicant, Lira et Hederacea Corona Poesim».

Pen and ink drawing cost 5 florins, engraved by Corn. Galle, senior.

30. RUBENS (P.-P.). *Frontispiece for: Bernardi Bauhusii et Balduini Cabillavi Epigrammata et Caroli Malapertii Poemata* (Plantin 1634, 24°). A monumental stone surmounted by a Hermes, in which a Muse is substituted for a Mercury. A lyre and the shield of Minerva are on the sides. The drawing contains the following explanations, written by Rubens: «Habes hic Musam, sive Poesim, cum Minerva, seu Virtute, forma Hermatenis, conjunctam, nam Musam pro Mercurio apposui, quod pluribus exemplis licet. Nescio an tibi meum commentum placebit, ego certe mihi hoc invento valde placeo, ne dicam gratulor. Nota quod Musa habeat Pennam in capite, qua differt ab Apolline.»

Pen and ink drawing, cost 5 florins, engraved by Corn. Galle, senior.

31. RUBENS (P.-P.). *Frontispiece for: Urbani VIII*

Poemata (Plantin, 1634, 4°). The drawing represents Samson discovering a swarm of bees in the jaw of a lion.

Pen and ink drawing, cost 12 florins ; engraved by Corn. Galle, senior.

32. RUBENS (P.-P.). *A mark of the Plantinian printing-office.*

Pen and ink drawing washed with ink. Probably drawn as a model for Theodore Galle, who engraved it or had it engraved on a silver dish. On the 15th of March 1630, Balthasar Moretus paid him for this drawing 36 florins (1)

It was engraved, with a few modifications in the accessories, by Corn. Galle senior, to adorn the title-page of the works of Justus Lipsius, volumes II, III, IV (Plantin, 1637, folio.)

33. RUBENS (P.-P.). (attributed to) *Portrait of a Jesuit.*

Drawing in Indian ink and white chalk, 4° (Doubtful piece).

34. RUBENS (P.-P.). (attributed to) *Vignette of the arms of Urban VIII.*

An identical composition, but with the arms of Clement XI, is engraved on the frontispiece of a Psalter of 1713.

Pen and ink drawing, heightened by white and black. (Doubtful piece).

(1) *Accounts of Theodore Galle*, A° 1630. Den 15 Meert. Gesneden in een silveren telloor den passer naer Rubens gul. 36.—

35. RUBENS (P.-P.). (attributed to) *A mark of the Plantinian printing office.*

Pen and ink drawing, heightened by white and black (Doubtful piece).

36. RUBENS (P.-P.). *Frontispiece of: Opera Justi Lipsii.* (Plantin, 1637, folio). Upon a rustic arch, containing the bust of Justus Lipsius, Philosophy and Politics are seated. The uprights of the arch are formed of two terms, representing Seneca and Tacitus. To the right, Mercury and Prudence; to the left, Minerva and Bellona, below the she-wolf and some Roman weapons.

Pen and ink drawing, washed with ink, cost 20 florins. Engraved by Corn. Galle, senior.

37. RUBENS (P.-P.). and QUELLIN (ERASM). *Portrait of the Count-duke of Olivarez, Minister to Philip IV, King of Spain.*

Rubens made a grisaille representing the medallion of Count-duke of Olivarez encircled by symbolic figures. (1) The present drawing is a simplified copy, made by Erasm Quellin after this piece. Balth. Moretus paid 18 florins for it in 1639 (2). The plate, engraved by Corn. Galle, junior, for the works of Luitprand (Plantin, 1640, folio.), is inscribed: «Petrus Paulus Rubenius pinxit.» A larger plate, engraved by Paul Pontius, is to be seen in room XXVI.

38. RUBENS (P.-P.). and QUELLIN (ERASM). *Frontispiece of: Luitprandi Opera,* published by father

(1) Royal Museum of fine arts, Brussels.

(2) Den 24 gber 1639. A Erasmus Quellinus voor de teeckeninghe van Conte Duca fl. 18.—

Hieronymus de la Higuera, and annotated by Laurent Raminez de Praco, (Plantin, 1640, fol.). Upon a cylindrical pedestal sits History. To the left, an olive-tree, upon which are hung the tiara and the Papal keys. A woman is fastening a chain formed by the portraits of the Popes to the trunk. Mercury is winding a ribbon round a palm tree with the words *Pace et Bello*, which intercrosses with a chain, formed by the portraits of Emperors and Kings of Europe, whose history was written by Luitprand. Europe is represented in a low-relief, adorning the base of the pedestal.

Pen and ink drawing, washed with bistre, signed «E. Quellinius delin.» Rubens conceived the subject of this composition; Erasm Quellin drew it, Corn. Galle, junior, engraved it. E. Quellin was paid 24 florins 25th May 1639. (1)

39. RUBENS (P.-P.). and QUELLIN (ER.) *Drawing of the frontispiece of: Icones Imperatorum Goltzii* (Plantin 1645, folio). Julius Cæsar is sitting upon a cylindrical pedestal. He holds in his left hand a statuette of Victory; in his right hand, a terrestrial globe. The Emperor Constantine and Rudolph I stand right and left of the pedestal.

Pen and ink drawing, heightened with white and black, bearing the inscription: «E. Quellinius invent.» The copper engraving by C. Galle senior bears: «Pet. Paul. Rubens invent». The Master probably conceived the design which the scholar carried out.

(1) *Account of E. Quellin*: 1639, 25 Mai, Item een boeck van del Prado. gul. 24.—

40. RUBENS (P.-P.). and QUELLIN (ER.) *Drawing of the frontispiece of: Jean Boyvin, le Siège de la ville de Dole* (Plantin 1638, 4^o). The town of Dole offers an obsidional crown to Philip IV and swears fidelity to him.

The drawing was made after the indications of Rubens by Erasm Quellin and cost 15 florins, on the 6th of March 1638.

The plate is engraved by Corn. Galle, senior.

41 and 42. QUELLIN (ER.). *Two accounts* mentioning among other things the payment for the drawings numbered 44, 45 and 46.

43. QUELLIN (ER.). *Drawing of the frontispiece of: Caroli Neapolis Anaptyxis ad Fastos Ovidii* (Plantin, 1639, folio).

Signed: «E. Quellinius inventor.» Cost 24 florins, on the 6th of March 1638. Engraved by Jac. Neeffs.

44. RUBENS (P.-P.). and QUELLIN (ER.). *Frontispiece of: Bartholomæi de los Rios, de Hierarchia Mariana* (Plantin, 1641, folio). King Philip IV and St. Augustine invoking the Virgin.

Drawing signed: «E. Quellinius delin.» Executed by E. Quellin, from suggestions by Rubens. Engraved by Cornelis Galle, senior.

45. QUELLIN (ER.). *Five drawings for the same work*. Four Madonnas and one «Ave Maria» with Angels invoking the name of the Virgin.

Two of the Virgins and the «Ave Maria» are signed: «E. Quellinius delin.» These drawings cost 20 flor. each in 1639. Corn. Galle, senior, engraved them.

46. QUELLIN (ER.). *Drawing of frontispiece of F. Goubau, Epistolae Pii V* (Plantin, 1640, 4^o).

Signed : « E. Quellinius » cost 24 florins, on the 25th May 1639. Engraved by C. Galle, senior.

47. QUELLIN (ER.). *The Burial of Jesus.*

Drawing for the work : *Quaresmii Elucidatio de Terra sancta* (Plantin, 1639, 4^o). Engraved by André Pauwels.

48. QUELLIN (ER.). *Drawing for the frontispiece of : Roderici de Arriaga Disputationes Theologicae* (Plantin, 1643, fol.).

Signed : « E. Quellinius invent. » Engraved by C. Galle, Junior.

49. QUELLIN (ER.). *Portrait of a monk*, with the motto : « Pone me ad signaculum. » Small fol.

50. QUELLIN (ER.). *Frontispiece to the work of Mathieu de Morgues : Diverses pièces pour la défense de la Reyne Mère* (Plantin, 1637, folio).

The drawing bears the inscription : « E. Quellinius delin. » Rubens assisted him (1). Corn. Galle. Senior engraved it.

51. QUELLIN (ER.). *Drawing of a frontispiece representing Time.* Signed « Erasmus Quellinius del. »

52. QUELLIN (ER.). *Drawing for the frontispiece of : Balth. Corderii Expositio patrum Graecorum in Psalmos* (Plantin, 1643, folio).

(1). Balth. Moretus I wrote to Duverdier on the 3rd of April 1637 : « Mr. Rubens a conçu le frontispice et a donné la charge a un autre maistre de la delineer. »

This plate is erroneously attributed to Rubens. Erasm Quellin drew it in 1641 and was paid 24 florins. It was engraved by Peter de Jode (1).

The Plantin-Moretus Museum has the plates of the drawings numbered 13, 17, 22, 23, 24, 31, 36 to 40, 43, 44, 45, 48, 50, 52.

53. QUELLIN (JOHN ERASM). (1634-1715). *Symbolical representation of Popedom.*

Signed : « J. E. Quellinius pict. a cub. Cæs. Mat^{is} F. 1687. »

54. QUELLIN (J.-E.). *Symbolic representation of the Catholic Church.*

Signed : « J. E. Quellinus P. Cæs. Mat^{is} F. ».

55. QUELLIN (J.-E.). Same subject.

Signed : J.-E. Quellinius pict. a cubic. Cæs. Mat^{is} ».

55^{bis}. QUELLIN (J.-E.). *St Norbert kneeling before the Virgin.* Signed : « J.-E. Quellinus. P. Ces. Mat^{is} F. »

Nos. 40 to 55 are pen-and ink-drawings washed with ink ; some of them are touched up with black chalk.

56. VAN WERDEN (JAC.). *A King of France.* Plate designed for the work : *Joan. Jac. Chiffletii Lilium Francicum* (Plantin, 1658, folio.).

Signed : « J. Van Werden, f. » Pen-and ink-drawing washed with bistre.

57. SCHUT (CORNEILLE). (1597-1655). *Drawing of the frontispiece for the work : J. Tollenarii Speculum Vanitatis* (Plantin, 1635, 4^o).

(1) 22 Augusti 1641. Aen Erasmus Quellinius : Titulus Catenæ in Psalmos fol. gul. 24.—

Engraved by Ch. de Mallery.

58. **MAES (GODEFROID)**. 1649-1700. *Ten drawings for a Breviary*, 4°.

Signed : « G. Maes, inv. et del. ». Pen- and ink-drawings washed with Indian ink.

59. **VAN ORLEY (JEAN)**. 1665-1735. *Eight drawings for a Missal*, fol., published in 1708.

60. **DE COCK (Jean-Claude)**. (1668-1735). *Eight drawings for a Breviary*, 4°.

Signed : « Joannes Claudius de Cock, inv. et del. 1704 ». Pen-and ink-drawings washed with Indian ink.

61. **TASSAERT (PHILIPPE JOSEPH)**. (1736-1803). *The Resurrection of Christ*.

Signed : « P. J. Tassaert, inventor et delineavit 1762. » Folio drawing in ink and touched with white.

62. **BEUGNET**. *Nine drawings for a Diurnale Romanum*, 12°, five of them are in red chalk and four are pen and ink-drawings washed with Indian ink. Signed « Beugnet inv. 1764. »

63. **D'HEUR (CORN. JOSEPH)**. (1707-1762). *Ten drawings for a Breviary*, 8°.

64. **D'HEUR (C.-J.)**. *Twelve drawings for a Breviary*, 8°.

65. **D'HEUR (C.-J.)**. *Eighteen drawings for a Breviary*, 12°.

66. **D'HEUR (C.-J.)**. *Seventeen drawings for a Breviary*, 16°.

Nos 63 to 66 are pen-and ink-drawings washed with Indian ink.

The engravings give all the drawings exhibited reversed.

III.

The third drawing - room on the ground - floor.

In this room the following pictures and objects are exhibited :

1. **WILLEBORTS** alias **BOSSCHAERT** (THOMAS). *Portrait of Godefridus Wendelinus*. Godfrey Wendelinus (Wendelin), a philosopher, mathematician and priest, born at Lummen in Limburg in 1580, died at Roulers in 1660. He is represented three quarter face, bare headed, his beard and hair short and grizzly, with a white collar on his cassock.

Canvas H. 0,63 m., L. 0,49 m.

2. **QUELLIN** (ERASM). *Portrait of Ludovicus Nonnius*. Louis Nonnius (Noens) was a distinguished doctor in Antwerp in the first half of the XVIIth century. He is represented three quarter face, with greyish hair, slightly curled. a moustache and grey beard. He wears an embroidered white collar on a black coat (1).

Painted in 1647.

Canvas. H. 0,625 m., L. 0,463 m.

(1) 1647, 18 April. — Betaelt aen Erasmus Quellinus voor het pourtraict D. Nonnius ende Titulus Thomas a Kempis. . fl. 15

3. **BOSSCHAERT** alias **WILLEBORTS** (THOMAS). *Balthasar Moretus I dead*. He is lying on his death bed. His face pale stands out in relief on the white pillows and sheet.

Painted in 1641, cost 96 fl. with N^o 8 room 11 (1).

Canvas H. 0,67 m., L. 0,765 m.

4. **RUBENS** (P.-P.). *Portrait of Pic de la Mirandula*. (1463-1494). The learned Italian is in profile; he wears long hair covered with a red cap, and a blue coat with pink sleeves.

Painted between 1612 and 1616, at a cost of 14 fl. 8 s.

Pan. H. 0.63 m., L. 0,49 m.

5. **RUBENS** (P.-P.). *Portrait of Alphonso, King of Aragon and Naples*. (1384-1458). He is seen in profile, he has white hair and wears a breastplate.

Painted between 1612 and 1616, at a cost of 14 fl. 8 s.

Pan. H. 0,635 m., L. 0,485 m.

6. **RUBENS** (P.-P.). *Portrait of Leo X* (1475-1521). The Pope is represented three quarter face dressed in his camail and scarlet cap bordered with ermine.

Painted between 1612 and 1616, at the price of 14 fl. 8 s. Engraved by Luc. Vorsterman, the elder (2).

Pan. H. 0.63 m., L. 0,484.

(1) See note on page 13.

(2) It may be admitted without hesitation that several of the portraits adorning this saloon, although supplied by Rubens and sent from his studio, are not altogether by his hand. Like a large portion of his pictures, they were begun by his pupils and finished by himself. The great want of equality in the portraits by Rubens which the Museum possesses arises from the greater or smaller share he had in the finishing of them. All the personages being dead, at the time when Rubens painted them, it is evident that

7. **RUBENS** (P.-P.). *Portrait of Pope Nicholas V* († 1455). He wears a tiara and pontifical garments. This portrait is not mentioned in the list of portraits painted by Rubens for Balt. Moretus.

Panel. H. 0,63 m., L. 0,485.

8. **QUELLIN** (ERASME). *Portrait of Aubert le Mire* or *Miræus*. Aubert le Mire, a celebrated historian, and priest of Notre Dame, Antwerp, born at Brussels in 1573, died at Antwerp in 1640. He is represented three quarters face, with a moustache and black beard : his hair is black and he wears a white collar on his cassock.

This picture was painted in 1642, at the same time as one of the portraits of John Moretus II. The two works of art together cost 16 fl. (1).

Canvas. H. 0,63 m., L. 0,49 m.

9. **RUBENS** (P.-P.). *Portrait of Cosmo de Medici* (1389-1464). He is represented in profile, dressed in a scarlet robe and hat.

This picture is not mentioned in the list of portraits painted by Rubens for Balth. Moretus. It was engraved by LUC. VORSTERMAN, senior.

Pan. H. 0,63 m., L. 0,49 m.

they were done after other portraits. Those of Leo X, Pic de la Mirandula, Lorenzo and Cosmo de Medici, of Alfonso of Arragon and of Mathias Corvin were painted, with slight variations, from the portraits in the *Vitæ illustrium virorum*, and the *Elogia Virorum doctorum*, by Paulus Jovius (Basle, P. Perna, 1578, folio).

(1) 1642, Adi, 10 September. Betaelt aen Erasmus Quellinus voor het contrefaictsel van Monper saligher ende van Mynheer Miræus. fl. 16.—

10. **RUBENS (P.-P.).** *Portrait of Lorenzo de Medici* (1448-1492). He is seen in profile ; has long hair and wears a blue coat.

Painted between 1612 and 1616, at a cost of 14 fl. 8 s.
Engraved by LUC. VORSTERMAN, senior.

Pan. H. 0,63 m., L. 0,49 m.

11. **RUBENS (P.-P.).** *Portrait of Mathias Corvinus of Hungary* (1443-1490). He is shown in profile ; upon his long, light brown hair is a light wreath of flowers ; he wears brown and white fur on a red robe.

Painted between 1612 and 1616, at a cost of 14 fl. 8 s.

Pan. H. 0,63 m., L. 0,49 m.

12. **UNKNOWN.** *Portrait of Balthasar Moretus II* (1615-1674). He has chestnut hair, pointed moustache ; he wears a turned down collar ; one hand is half hidden in his doublet, the other rests upon his breast. On the ground is an oval frame.

Signed at the top: « Æta' suæ 23, ann. 1638 » ; below, a monogram hardly legible which seems to be formed by two letters M one over another followed by a P. The latter may be the initials of MICHAEL MIEREVELT.

Canvas. H. 0,81 m., L. 0,63 m.

13. **BOSSCHAERT** alias **WILLEBORTS** (THOMAS). *Portrait of Erycius Puteanus* (1574-1646). Erycius Puteanus (Henri Van de Putte or Dupuy) succeeded Justus Lipsius as professor of Latin literature at Louvain. He is represented three quarter face, with grey beard and hair. He wears a white collar, and black garments upon which hangs a gold medal, with the effigy of Philip IV of Spain.

Canvas. H. 0,635 m., L. 0,485 m.

14. **YKENS** (FRANCIS) (1601-1693). *The Virgin and Infant Jesus in a garland of flowers and fruit.* The Virgin, suckling the Infant Jesus, is painted upon an oval tablet resting on a granite pedestal. Around the medallion are four bunches of fruits and flowers.

Signed : « Francisco Ykens fecit ».

Canvas. H. 0,99 m., L. 0.71 m.

15. **RUBENS SCHOOL.** *Three angels' heads enveloped by clouds.*

Pan. H. 0,52 m., L. 0,575 m.

16. **RUBENS SCHOOL.** *Three angels' heads enveloped by clouds.*

Panel. H. 0,52 m., L. 0,575 m.

17. **VAN THIELEN** (PHILIPPE) (1618-1667). Flowers arranged upon a carved bas-relief, around the bust of an angel. In the inferior part, two streamlets flow into a basin.

Canvas. H. 1.36 m., L. 1,175 m.

18. **UNKNOWN.** *Still life.* A hare, hung to a tree by one leg.

Canvas H. 0,95 m., L. 0.762.

19. **WOLFERT** (B). *Hunting scene.* In the middle of the picture is a hunter, dressed in a red coat and mounted on a bay horse ; to the right, a lady who has just dismounted from a white horse and is talking with a young man : a page is standing behind the white horse and another to the right, holding two dogs by a leash.

Signed : « B. Wolfert. »

Canvas. H. 0,78 m., L. 0,89 m.

20. **UNKNOWN.** *Portrait of Cornelius Musius.* (1500-1573). Half length. Dressed in a black cloak with a fur border, and black gown above which shows the simple collar of a white shirt.

He holds in one hand a gilt edged book, bound in red with the word *Psalterium* upon the edge.

Panel. H. 0,575 m., L. 0,44 m.

21. **UNKNOWN.** *Portrait of a member of the Moretus family.* He is represented three quarter face. He wears a high, broad brimmed hat; his fair hair is long and curly, his moustache pointed, and his eyebrows thick. He is dressed in a cloak and wears a white collar. On the ground is an oval frame.

Canvas. H. 0,727 m., L. 0,57 m.

The picture appears to be by the same hand as N^o 12.

22. **VAN REESBROECK (JAC.)** (1620-1704.) *Portrait of Elisabeth Janssens van Bisthoven.* Elisabeth Janssens van Bisthoven married, on the 17th of May 1583, Nicholas de Sweert; she was then 20 years old. She was the mother of Marie de Sweert, wife of John Moretus II and died on the 29th of December 1594. She is shown three quarters length; she wears a goffer collar, a bonnet bulged out on the temples, and a black dress: her hair is thrown back.

The portrait was retouched by Jac. van Reesbroeck in 1659. (1).

(1) *Book of personal expenses of Balth. Moretus II* (p. 25).—1659. Adi 3 meert gheatcordeert met S^r Reesbroeck, schilder, dat hem betaelen soude voor het pourtrait van Mamere saligher,

Pann. H. 0,645 m., L. 0,49 m.

23. UNKNOWN. *Portrait of Adriana Gras* (1514-1592). Adriana Gras was the wife of James Moretus and the mother of John Moretus I. She wears a white cap, a short ruffle and black dress bordered with fur.

Dated : " 1591. Aet. 77. "

Pan. H. 0,62 m., L. 0,50 m.

The picture has been enlarged ; originally its dimensions were H. 0,485 m., L. 0,375 m. This portrait is the original reproduced by Rubens in his portrait of Adriana Gras, which hangs in Saloon II, N° 2.

24. UNKNOWN. *Portrait of James Moerentorf*. This served as the copy for the picture by Rubens Room II, N° 1. James Moerentorf was a silk-worker at Lille until in 1544 when he was made a burgess of Antwerp. In the latter town he married in 1537 Adriana Gras a daughter of Pierre Gras of Milan, he died 1558.

Panel. H. 0,445 m., L. 0,35 m.

25. VAN REESBROECK (JAMES). *Portrait of Mary de Sweert, wife of John Moretus II* (1588-1655). She is painted full face ; she wears a flat collar and

voor het myn ende voor dat van myne huysvrouwe, beneffens het veranderen van de portraicten van Grandper ende Grandmere de Sweert, in alles de somme van een hondert ; waerop heden hem betaelt hebbe de somme van twee en seventich guldens ende thien stuivers fl. 72.10

Ibid. (p. 47). — 1660. Adi 20 november, betaelt aen S^r Reesbroeck, schilder de somme van fl. 72 : te weten fl. 28 voor het ghene hy noch moest hebben, volghens het accord hier voor p. 25, ende fl. 44 voor het pourtraict van onsen sone Balthasar, als hy nae Parys is gaen wonen. fl. 72.—

a high and transparent one upon a black dress ; also a small black head-dress falling down her forehead.

Painted by James van Reesbroeck in 1659. (1)

Pan. H. 0,625 m., L. 0,48 m.

26. **VAN REESBROECK** (JAMES). *Portrait of Nicholas de Sweert* (1551-1598). Nicholas de Sweert, an Antwerp merchant, was the father of Mary de Sweert. He wears a black, pleated collar, and a black doublet. His hair, moustache and beard are black.

This picture was retouched by James van Reesbroeck in 1659. (1)

Pan. H. 0,625 m., L. 0,48 m.

27. **UNKNOWN**. *A woman showing a copper vessel*. A young woman holds in her hands an engraved copper vessel of which she shows the beautiful work.

Panel. H. 0,635 m., L. 0,51 m.

28. **UNKNOWN**. *Bust of a naked man*.

Panel. H. 0,625 m., L. 0,485 m.

29. **LEYSENS** (JAMES) 1661-1710. *St. Josephs with the infant Jesus*. The saint clothed in blue and brown drapery holds in his arms the infant Jesus lying on a piece of white stuff ; he looks up to heaven where heads of Angels hover around.

Canvas. H. 1,06 m., L. 0,78 m.

30. **BROERS** (GASPAR) 1682-1716. *Battle of Eeckeren*, fought on the 30th of June 1703. To the right of the picture, near a group of trees, behind which are the towers of a castle and of a church, is the commander

(1) See the preceding note.

of the French and Spanish allies with his staff. In the middle is the battle ; to the left, a mill, a village steeple and the river Scheldt, in front a bivouac fire, a tent, some baggage, implements of war and some dead soldiers lying on the banks and in the water of a pond.

Signed : « G. Broers, f. » This picture was bought at a public sale in October 1716, perhaps at the deceased painter's house for 52 florins.

Canvas. H. 1,63 m., L. 2,37 m.

31. **VAN REESBROECK** (JAMES). *Portrait of Balthasar Moretus III* (1646-1696). He is represented three quarters length, bare-headed and has long hair, a large turned down collar, a black coat with puffed and slashed sleeves and bows of pink ribbon trimming his belt. This portrait was painted in 1660, at the time when Balthasar Moretus III, aged 14 years, went to Paris. It cost 44 fl. (1)

Canvas. H. 1,01 m., L. 0,76 m.

32. **UNKNOWN**. *Portrait of Magdalen Plantin wife of Guy Beys* (1553-1599). She wears an embroidered cap, with loops, a black dress and a ruff. On the top of the picture is 71, evidently the remainder of the date 1571. The first two figures were removed when the panel was shortened.

Companion to No 33.

Panel. H. 0,535 m., 0,46 m.

33. **UNKNOWN**. *Portrait of Guy Beys, Plantin's son-in-law* († 1595). His hair, moustache and beard

(1) See note on page 35.

are of a dark colour ; he wears a goffered collar and a black coat. On the picture is the figure I (the remainder of 1571) and the letters « Aet ». On the back is Balth. Moretus, evidently an erroneous designation.

Companion to the preceding and shortened in like manner.

Panel. H. 0,535 m., L. 0,46 m.

34. VAN UDEN (LUC.) 1595-1672. *Winter landscape*. The ground is covered with snow. On a pond, situated between two heights, skaters are enjoying themselves ; on the nearest hill, are passers-by, trees and houses ; on the one more distant, a church, some houses, and a mill on the summit.

Signed « L. V. V. ».

Panel. H. 0,167 m., L. 0,255 m.

34^{bis}. DE BRAY (SALOMON). (1597-1664). *Melchior Moretus, Son of John I.* (1575-1634). He has black hair, beard and moustache, he is painted three quarters length and wears a black dress with a little white collar.

In the upper part to the left the arms of Melchior Moretus, to the right « 1625 S. DE BRAY. »

In the middle of the room stands a showcase, in which are some manuscripts, autographs and books.

MANUSCRIPTS

35. CHRONICLES OF FROISSART (Third volume). Manuscript ornamented with miniatures. The miniature at the top of the volume represents the *Coronation of John I, King of Portugal*. In the lower part are the arms of the Montmorency family substituted for the

primitive arms which have been scraped out. In the margin, a horse with the words *mon tour*. The manuscript is mentioned in the inventory taken at the death of Phil. de Hornes. It was acquired by one of the Moretuses, between 1592 and 1640. Large folio. A work of the XVth century.

36. PRAYER-BOOK in Flemish, illustrated with large miniatures and coloured borders. Small 4°. Dated 1400.

37. PRAYER-BOOK in Dutch, ornamented with headings and coloured borders. 8°. XVth century.

38. PRAYER-BOOK in Latin, illustrated with borders and coloured and ornamented headings. 8°. Dated 1508.

39. SEDULIUS, *Carmen Paschale*; PROSPERUS, *Epigrammata* etc. Manuscript with comments between the lines and in the margins in Latin and Old Anglo-Saxon partly cryptographical. It is illustrated with coloured miniatures. Small folio. Manuscript of the IXth century. It belonged to St. James' Church at Liege and subsequently to Theodore Poelman.

40. CHRONICLES OF FROISSART (First Volume). A miniature in grisaille, at the head of the third part of this first volume represents the coronation of Philip of Valois (Vide N° 35 in this room).

41. PRAYER-BOOK in Flemish, illustrated with large miniatures and coloured borders. Small 4°. Dated 1489.

42. PRAYER-BOOK in Flemish, with ornamental capitals and coloured borders. Small 4°. XVth century.

43. APOCALYPSE. A manuscript illustrated with pen-and-ink vignettes partly coloured yellow and red,

and *Collectanea ex Epistolis Sanctæ Hilligardis*. 4^o. XVth century.

44. LATIN BIBLE. 1st volume.

45. LATIN BIBLE. 2nd volume.

A large sized folio manuscript, ornamented with numerous vignettes and rich borders, different for each page. At the end of the first volume a certain number of miniatures are left incomplete ; the personages are drawn in pencil, the borders alone are coloured. In a large part of the second volume the illustrations are completely wanting. The third volume, which should have completed the Bible, was not executed. The manuscript was completed in 1402, on St. Peter's chair day (18th of January) and executed for Conrad, Master of the Mint. At the end of the second volume is the following note : « Explicit secundus liber Esdre sacerdotis in anno Domini millesimo quadringentesimo secundo currente in Kathedra sancti Petri Apli. Comparatus per dom. Conradum Mgrm Monete. »

The person who had this manuscript executed is, according to Dr. K. Chytil of Prague, Conrad de Wechta, Master of the Mint at Kuttenberg, in Bohemia, in 1401 and 1402. And indeed the arms of this personage, a sable goat with golden hoofs and a red tongue upon a silver ground, are met with twice in the borders. The present manuscript, like the Bible belonging to the Imperial Library of Vienna, was made in order to be offered to the Emperor-king Wenceslas, whose symbolic bird, the halcyon, is seen upon the title page (Vide Dr JULIUS VON SCHLOSSER, *Die Bilderhandschriften*

Königs Wenzel I, Vienna 1893). The work of the miniatures is by different hands ; the styles and numerous details allow us to attribute the colouring to some Prague artists.

46. CICERO. *De la Vraye Amitié, de la Vieillesse et des Offices*. (On True Friendship, on Age and Duties).

In the prologues of the first two treatises, the translator, Laurent de Premierfaict, makes himself known. He dedicated the translation of the first to John, Duke of Berri, son of the King of France (1340-1416) ; that of the second to Louis, uncle of the King of France, and Duke of Burgundy. He called himself the «humble clerk» of these noblemen.

The present manuscript is a copy, executed in the XVth century, of a previous codex. The copyist, as is usual, retained the dedication of the primitive work. The miniature at the head of the volume represents the translator presenting his work to the Duke of Berri, his patron. Folio.

47. PRAYER-BOOK, in Flemish, ornamented with miniatures and coloured headings. 12°. XVth century.

48. PRAYER-BOOK, in Flemish, ornamented with miniatures, borders and coloured headings. Small 4°, XVth century.

49. PRAYER-BOOK, in Flemish, ornamented with miniatures in pen and ink and washed with ink. Small 8°. XVth century.

The illustrations are partly the same, as those of a manuscript in the Royal Library at Brussels (N° 21696)

and *Le Miroir de la Salvation humaine* in the same Library, dated 1448. The miniatures of these three manuscripts have been copied more or less accurately from copperplates by the master of the *Jardins d'Amour* (Vide Dr MAX LEHRS, *Die Meister der Liebesgarten*. Dresden 1893).

50. OLIVIER DE LA MARCHE. *Divers poems and works in prose*. Small folio. XVIth century.

51. LATIN BIBLE. Ornamented with coloured headings. 8°. This manuscript belonged to James of Gouda. in 1470.

52. ST. AUGUSTINE. *de Civitate Dei*. Ornamented with a miniature at the head of the volume and coloured headings. Small long folio, dated 1497. It was bequeathed by Nicolas Oudart to Balth. Moretus I.

53. OLIVIER DE LA MARCHE. *Chroniques*. Folio. XVIth century.

54. CICERO. *De Officiis*. Ornaments and coloured headings. 4°. XIIIth century. Manuscript formerly belonging to Theod. Poelman.

55. BOETIUS. *De Consolatione philosophiæ*. With numerous annotations, of different centuries, in the margins and between the lines. The text is IXth century. 4°. This manuscript belonged to Theod. Poelman.

56. LATIN BIBLE. Ornaments and coloured headings. XVth century. Small folio.

57. MISSALE ROMANUM, ornamented with coloured and gilt headings. Folio. XVth century.

58. CLAUDIANI OPERA. Ornamented with coloured headings. Long folio. XIVth century.

59. THE FOUR EVANGELISTS. Manuscript of the Xth century. 4°. Ornamented with a coloured figure of an Evangelist.

60. EXTRACTS FROM THE TRAVELS OF MARCO POLO of Venice. Folio. XVth century.

61. VALERIUS MAXIMUS. Folio. XVth century. Manuscript formerly belonging to Theodore Poelman.

62. DUDO. *De Moribus et actis Normannorum*. Ornamented with coloured headings. 4°. XIIth century.

63. ITINERARIUM S. PETRI *and other treatises*. Folio. XIIth century. Ornamented with large coloured letters.

64. EXTRACTS FROM THE NEW TESTAMENT, in Syrian. Long 8°.

65. EXTRACTS FROM THE KORAN. Arabic manuscript. 4°.

66. LATIN BIBLE. Ornamented with coloured miniatures and letters. Folio. XIVth century.

67. CASSIANUS. Ornamented with illuminated letters. Folio. XVth century.

68. ÆLFRICI EXCERPTIONES IN PRISCIANO. Folio. IXth century.

69. PETRUS LOMBARDUS. *Libri IV Sententiarum*. Folio. XIIIth century.

70. Treatise on *Pyrotecnics and Ballistics* in German. Illustrated with coloured drawings. Folio. XVIth century.

71. DIONYSIUS PERIEGETES. Greek manuscript. 4°. XVIth century.

72. BOOK OF HOURS in Latin. Ornamented with coloured miniatures and letters. 8°. XVth century.

73. OVIDII AMORES. 8°. XIVth century. Formerly the property of Theodore Poelman.

74. JUS CANONICUM. Folio. XVth century.

75. JOHN MORETUS I. Translation into Flemish of the *Semaine de Bartas*. Folio.

76.-77. SYNONYMIA LATINO-TEUTONICA. Latin-Dutch Dictionary compiled by the brothers Josse and Franç. Raphelengien with the aid of Corn. Kiel's Dictionary, as companion to his *Etymologicum* or Dutch-Latin Dictionary. Manuscript, published in the collection of "*Antwerpsche Bibliophilen*" by M. M. Em. Spanoghe and J. Vercoullie. Folio. XVIIth century.

78. LATIN VERSES OF CORN. KIEL. Manuscript ready for the press but not printed until recently. The *Antwerpsche Bibliophilen* published the text to these poems in 1880 preceded by a biography of the poet by Max Rooses. 4°.

79. OLIVIER DE LA MARCHE. *Le parement des dames*. Folio. XVth century.

80. *Twee schoone speelen van zinnen vander vroomen vrouwen Judith ende van Holifernes en den princen der Assyrieschen leghers rethorykelick ghestelt naer uutwyzen des Bybels*. Vollent den 22 April 1577. (Two mysteries of Judith and Holopherne completed 22 April 1577). Folio.

81. *Les sept articles de la Foy composés par Maistre Jehan de Meun et Ballades d'Olivier de la Marche*. Folio.

82. FLEMISH SONGS AND REFRAINS. XVIth century. Folio.

83. MATTHIEU VAN BREE. *Lessons of anatomy*. Drawings and sketches by the hand of the Professor accompanied by explanatory notes in Flemish, written by himself. Folio.

84. FLEMISH PSALM-BOOK, ornamented with illuminated borders and letters, dated 1488. 4°.

85. NOUVEL A. B. C. by *César de Troigny*, printed by Arnoudt van Brakel, Antwerp 1671, with French songs, in manuscript. Oblong 8°.

86. NOUVEL A. B. C. by F. V. G., printed by John Trognesius in Antwerp. *Writing models*. « Escrit le XXVIII^e décembre A^o M.D.L.XXXV à Anvers par Felix de Sambix. » Oblong 8°.

87. *Folios of chevalry-tales* in Flemish verse found in old bindings. Fragments of *Heinric en Margriete van Limborch* and *Loghier en Malaert*.

Manuscripts 35-87 are on parchment, except 53, 64, 65, 70, 71, 75-83 and 85 which are on paper.

88. *Deed of Partnership* between Chr. Plantin and Corn. de Bomberghe, James Schotti and Goropius Becanus (1563).

89. *Deed* by which Philip II grants a pension of 400 fl. to Plantin, after the printing of the Polyglot Bible (1573).

90. *Purchase deed* of the Golden Compasses now the Plantin-Moretus Museum (1579).

91. *Invitation*, by the Duke of Savoy to Plantin,

asking him to found a printing establishment at Turin (1581).

92. *Minute* of a letter by Plantin (1570).

93. *Memoir* entitled : « Relation simple et véritable d'aulcuns griefs que moy Christophle Plantin ay souffert depuis quinze ans ou environ pour avoir obéy au commandement et service de Sa Majesté sans que j'en aye reçu payement ne récompense (1583), » (Simple and true account of some grievances that I, Christopher Plantin, have suffered for about fifteen years for having obeyed the commands and services of His Majesty, without having received either payment or recompense.)

94. *Last words written by Plantin*. Paper addressed to Justus Lipsius. It was sent to him by John Moretus on the 19th of June 1589, and was found amongst his papers by John Woverius, who sent it to Balth. Moretus I on the 30th of April 1621. A few words by John Moretus, are written upon the paper ; the letter which Woverius sent with it, is here annexed.

95. *Plantin's will* (1588).

96. *Autograph codicil* to the will of John Moretus I. (1610).

97. *Letter by* John Moretus I (1572).

98. " " John Gassen (1572).

99. " " Guy Beys (1572).

100. " " Magdalen Plantin (1589).

101. " " Martina Plantin (1572).

102. " " Adrian Périer (1601).

103. " " Balthasar Moretus I (1594).

104. " " John Moretus II (1597).

105. *Letter by Balthasar Moretus II (1638).*

The following objects are exhibited in the two show-cases at the side of the entrance to the room :

106. *Das Wort. Die Presse.* Poems composed by H. M. the Queen of Roumania (Carmen Sylva), written and ornamented with coloured headings and presented to the Plantin-Moretus Museum by the August authoress, with the French translation, by Miss Helena Vacaresco and the Flemish translation by Julius De Geyter, in his own handwriting.

107. *Water-Colour* representing a potato plant in full bloom with its capsule and two tubers. On the back is the following inscription : *Remittatur ad Clusium* and upon the front : *Taratoufli a Philippo de Sivry acceptum Viennæ 26 Januarii 1588. Papas Perouanum Petri Ciecaæ.* Peter Cieca is the author of a Spanish chronicle written about 1533 in which he speaks of the potato called *papas* by the Peruvians.

In the beginning of 1588, Philippe de Sivry, Lord of Walhain and Governor of Mons in Hainaut, sent to Clusius, who lived at Vienna, two bulbs and some potato seeds ; the following year he sent him this picture of the foliage and flower. He wrote to that learned man that he had received, the year before, the new plant from a Legate of the Pope in Belgium under the name of *Taratoufli*. Clusius himself gives us these details in his *Rariorum Plantarum Historia* (page LXXX) printed at the Plantinian press in 1601. Folio (1).

(1) Primam hujus stirpis cognitionem acceptam fero N. V. Philippo de Sivry Dn. de Walhain et Præfecto urbi Montium in

The drawing exhibited is the one sent by Philippe de Sivry to Clusius. This is the oldest known account (with diagrams) of the plant which had just been introduced into Europe.

108. *Two Chinese printing plates* saved from the fire of the imperial library at Pekin in 1900. Presented by M. Maurice Joostens Belgian Minister at Pekin. *

109. *St. George and St. Martin*. Two high reliefs in Ivory. Flemish work of the XVIIth century.

110. *Deed of Sale* to the town of Antwerp of the house and collections Plantin-Moretus executed 20 April 1879.

111. *Manuscript* of HENRI CONSCIENCE'S novel *Wat eene moeder lijden kan*. (What a mother may suffer).

112. *Portrait of Christopher Plantin* engraved by John Wiericx, in 1588, with an autograph inscription by Plantin's grandson, Francis Raphelengien. The portrait gives Plantin as aged 74 years, so that the year of his birth would be 1514 (*Chistophorus Plantinus Æt. LXXIIII.MDXXCIIX*).

In the written note, Francis Raphelengien says that his grandfather was born in the month of May 1520. He notes that, upon the monument of Plantin the year 1514 is given as the date of his birth; he acknowledges that even his daughters and sons-in-law believed this

Hannonia Belgicæ, qui ejus bina tubera cum fructu Viennam Austriæ ad me mittebat sub initium anni MC. XXCVIII. Sequenti autem anno rami ejus cum flore picturam. Is a familiari quodam Legati Pontificis in Belgio se accepisse scribebat anno præcedente, *Taratoufli* nomine.

date to be the real one and that the deceased had indicated it himself, a little before his death. But he affirms that, according to some letters written a long time before by Plantin to Alexander Grapheus, his grandfather had hardly passed the age of seventy years at the time of his death (1).

F. Raphelenghien's statement is corroborated by a letter of Plantin addressed to the Magistrates of Antwerp and dated April 30th 1582, in which the architypographer declares that at that time he is 62 years old.

On two chests, at the end of the room, there are two sets of five pieces of Delft crockery, the one polychrome, the other blue.

The Court-Yard.

Under the covered gallery which one enters from the preceding room, in the corner to the right is a staircase, constructed in 1621, with an ornamental balustrade and a newel-post surmounted by a lion, holding the

(1) Here is the text of this interesting note.

Natus in agro Turonensi, aut circa agrum Turonensem (à Chitré près de Chastellerault, ut puto) mense maio anno 1520) : obiit Antverpiæ primâ Julii anno 1589 inter secundam et tertiam mediæ noctis, me inter cæteros præsentem ejus ex filia nepote Francisco F. F. Raphelengio. Quamvis autem ipsius monumento inscriptum sit, et non solum vulgo creditum sit, sed etiam de ipsius filiabus et generis ita habitum, obiisse anno ætatis septuagesimo quinto ; mihi tamen ex pluribus aliquot annorum serie ipsius manu scriptis epistolis, atque adeo vitæ ipsius prioribus annis ab ipso descriptis ac ad Alexandrum Grapheum destinatis constat vix excessisse annum æt. septuagesimum. Errorem tamen ex ipsius paulo ante obitum verbis ortum non nego.

arms of Balthasar III, knighted in 1692 and his wife, Ann-Mary de Neuf. This balustrade was executed by the sculptor PAUL DIRICKX (apprentice in 1612, master in 1621). The lion probably held a shield with the Plantinian Compasses, which was replaced later by the arms of Balthasar III. In the middle of the gallery is a XVIIth century pomp, in blue marble, the tap of which is bronze.

The yard is ornamented, on the north side (above the gallery), by three busts representing : *Balthasar Moretus II* (1615-1674), surrounded by numerous ornaments and devices ; *Balthasar Moretus IV* (1679-1730), in a frame forming a niche, executed in 1730 ; *John James Moretus* (1690-1757), companion to the former, erected 1757. The bust of Balthasar Moretus II is by the sculptor PETER VERBRUGGEN, junior (1640-1691), to whom Balthasar Moretus III paid 300 fl. on the 9th of July 1683.

In the eastern front there is, in a frame, the bust of *Baltgasar Moretus I*, carved by ARTUS QUELLIN in 1642 to whom was paid the sum of 59 fl. 10 s. (1). In the western front, are the busts of *John Moretus II*, by ARTUS QUELLIN in 1644 at a cost of 60 fl. (2) and that of *Justus Lipsius* (1547-1606), with a frame round it. In the southern front, the busts of *John Moretus I*, and

(1) 1642, 13 Maij. Betaelt aan N. (sic) Quellinus beltsnijder voor het belt van oom saligher ; op de plaets staende : . . . fl. 59-10

(2) 1644, 22 Novemb. Betaelt aen Artus Quellinus beltsnijder voor het pourtraict van Monper saligher, ghestelt boven de deur van het comptoir : . . . fl. 60.

Christopher Plantin, surrounded by ornaments. These three last busts were carved by HANS VAN MILDERT, in 1622 (1); of the frame of the bust of John Moretus I only the base remains.

In the small passage leading from the yard to the porch above the place occupied by the old entrance gate is the bust of *Balthasar Moretus III* in rich framework, carved by JOHN CLAUD DE COCK in 1700.

The busts of Balthasar Moretus I and II and that of John Moretus II as well as the frames were renewed in 1883.

The courtyard is covered on two sides by a vine, first planted about 1640 of which the first planted roots still exist, both the trunk and the oldest branches are withered.

IV.

The Shop.

The floor of the shop has been raised to the level of the yard and is three steps above the pavement of the rue du St-Esprit, on which it opens. It is lighted by leaded windows; a glass screen separates it from the back-shop.

(1) Item gemack 3 figuren aen het portal het stuck 50 guld.— 150 fl. Nog gemack 3 kartussen onder de figuren het stuck 8 guld.— 24 fl. Nog 3 scelpen boven de figuren het stuck 6 guld. — 18 fl. (Rekening Hans van Mildert. Register *Bouwwerken*, 1621, p. 277).

Upon the selves rows of books are exposed for sale. These are mostly liturgical books. Upon the counter near the window, in reach of the chair where the shop boy used to sit, are a desk, a calendar for 1595 and a pair of scales. Near it two boxes containing the weights of gold coin, one dated 1607 the other 1751.

The shop is ornamented with a wooden statuette of the Virgin, placed against the glass screen and two frames in which are some interesting printings.

In the first of these frames are :

The catalogue of prohibited books, folio-plano, printed by Plantin, in 1569, by order of the Duke of Alva. The copy shows the signature of John Mesdach, secretary to His Majesty's privy council, and contains, amongst others, two books which Plantin had printed himself a few years before : the *Psalms* of Clément Marot and the *Colloquies* of Erasmus.

A *Price-list* of school and prayer books, also of the most popular novels of the XVIIth century. These works were priced by the magistrate of Antwerp and were not allowed to be sold except at the price indicated in this list. The bookseller, who sold at a higher or lower price was fined 25 florins.

The second frame contains :

A *price-list* published by Peter Roville of Lyons in 1642.

A *price-list* by J. B. Brugiotti of Rome, in 1628.

A *price-list* of the royal Typography of Paris, in 1642.

A *price-list* of the celebrated office of the Aldes of Venice, in 1592.

The *Tariff* of liturgical books of the Plantinian printing office.

A *List* of Authors, whose books, by order of the censors, were to be expurgated before they were allowed to be printed. This list reproduces the names given in the table of the *Index expurgatorius*, published by Plantin in 1571 by order of the King of Spain.

V.

The Back-Shop.

This apartment is furnished with a Flemish cabinet of 1635, a table of the same period, a desk, an old fashioned clock, two engraved theses and a bevelled looking glass. Above the doors are the portraits of John Moretus I and his wife, Martine Plantin, both copies of the originals in saloon II.

The shop leads into :

VI.

The Tapestry Drawing-room

Some Flemish tapestry, in perfect preservation ornaments the two large walls of this drawing-room. The five panels represent : a scene with shepherds, huntsmen, and poultry sellers, a peasant dancing and playing on castanets, two loving couples and a quack-doctor.

Above the high marble XVIth century chimney-piece, is a *View of Antwerp taken from the Head of Flanders*, painted by M. SCHOEVAERTS. In front the hamlet of Ste Anne is seen, with numerous figures ; in the background the city of Antwerp ; between the two, the Scheldt, spanned by a bridge opposite the Kranen-hoofd.

Canvas. H. 0,71 m., L. 1.70 m.

Above the doors are the portraits of Plantin and Jeanne Riviere, copies by unknown painters after the originals exhibited in drawing-room II. A Flemish side-board of the XVIth century, upon which is a set of China, stands between the two windows ; and a cupboard in oak and ebony, opposite the chimney. A lustre with crystals cut in facets, hangs in the middle of the room ; an antique table in carved oak and some chairs leathern seats and backs complete the furniture.

The frame of the door leading out of the room consists of two pillars which support a frontal and project between the door-case and large bands of wainscoting. The columns, frontal and casings are covered with carvings of the first Flemish renaissance.

Near this door is a harpsichord with three sets of keys ornamented inside with a copy of RUBENS' *St Cecily*, with the following inscription above the key board : *Joannes-Josephus Coenen presbyter et organista cathedralis me fecit. Ruraemundæ A° 1735.*

VII.

The History of Printing.

In this room are exhibited books printed from the middle of the fifteenth to the end of the eighteenth century, by the most celebrated printers of various countries. This exhibition enables one to pass in review the history of printing as represented by some of its most remarkable productions. (1).

GERMAN INCUNABULA.

The denomination «incunabulum», which is a Latin word (cradle), is used for all editions prior to 1500, from a period when the art of printing was still «in its cradle».

1, 2, 3. **Jean Gutenberg**, Mainz, 1450. *The 36 line Latin Bible*. Folio.

Historians of printing are not agreed either on the name of the printer or the date of execution of this venerable book. Many, and prominent amongst them Dr A. van der Linde attribute the work to Jean Gutenberg himself. They hold the opinion that it is of this Bible that Ulrich Zell spoke and is quoted as evidence by the author of the «Chronicle of Cologne» in the following passage :

The Jubilee year 1450 was actually a year of salvation, then printing was commenced, and the first book printed was a Latin Bible, printed in large letters like those now used for the Missal. The origin and progress of the Art of Printing were recounted to me by Master Ulrich Zell, of Hanau, a Printer at Cologne, in this year 1499 who has brought his art to Cologne. (2).;

(1) Where the size is not mentioned the book is 8°.

(2) Ind in den jaren uns heren do men schreif 1450, do was ein gulden jair : do began man zo drucken ind was dat eirste boich, dat men druckde, die bibel zo latein, ind wart gedrukt min ein

In support of his view Dr van der Linde (*Geschichte der Erfindung der Buchdruckkunst*, Berlin 1886. p. 820) contrasts a page of the present Bible and one of the Mayence Missal of 1493 which show an undeniable resemblance. He shows moreover that Gutenberg's 42 line Bible (the Mazarine Bible), dating from 1453 to 1456 and often called the first printed Bible is of later date than the 36 line Bible for the number of lines gradually increases and the size of type diminishes in the subsequent editions. There are but nine known copies of the present Bible. The edition was most probably limited to a very small number of copies.

Other Authors, and at their head Karl Dziatzko (*Gutenberg frühester Druckerpraxis*, Berlin, 1890) support with more material proofs, the opinion that the 42 line Bible is the earlier in date, and that the 36 line Bible was printed after it. Dziatzko however admits that the characters of the 36 line Bible may have been made before those of the rival Bible and even before 1450, but he believes that they were not used until after the printing of the 42 line Bible. According to him, the first, the 42 line Bible was printed from 1450 to 1455 at Mayence by Gutenberg assisted by Fust; the second, our Bible, about 1458, at Bamberg with the concurrence of Albert Pfister of that town.

The third volume of our copy contains the following note :
« Hunc librum donavit conventus Nurbergensis ord. fr̃m heremitarum intuiti Dei novo conventui antverpiensi ejusdem ordinis et voti 1514. »

It is one of the numerous and the most valuable of the editions of the Bible bought by Plantin when he was preparing to print the Polyglot Bible.

4 en 5. **Antonius Coburger**, Nuremberg, 1483. *Deutsche Bibel*. 2 vol. Folio.

grover schrift, dae men nu misseboicher mit drukt. Item... dat beginne ind vortganck der kunst hait mir muntlich verzelt der eirsame man meister Ulrich Zell van Hanauwe, boichdrucker zu Coellen noch zer zit anno 1499, durch den die kunst is zo Coellen komen.

6. **J. Reger**, Ulm 1486. *Ptolomaeus. Cosmographia latina*, Folio.
7. **Petrus Schoyffer, de Gernshem**, Mainz 1474. *Johannes de Turrecremata, Expositio super toto psalterio*. Folio.
8. **J. Fust & P. Gernshem**, Mainz, 1466. *Cicero de officiis*. Examplaire on Vellum.
9. **Henr. Quentell**, Colonie, 1499. *Viola animae*.
10. **Impensis Jacobi Meydenbach**, Moguntiae, 1491. *Ortus Sanitatis*. Folio.
11. **Martinus Flach**, Strasburg, 1491. *Summa Angelica de Casibus consciencie*. Folio.
12. **Mich. Wenssler**, Basileae. *Johannis Nyder, Manuale Confessorum*. Folio.
13. **Jacobus Sprenger**, Coloniae, 1489. *Malleus Maleficarum*. Folio.
14. **Anonymous**, Butlingen, 1482. *Summa Pisanella*. Folio.
15. **Expensis Hermannii Bungart de Ketwyck in domo tzo dem wyldemanne**, Coloniae, 1498. *Missale Coloniensis Ecclesiae*. Folio.
16. **Anonymous**, Coloniae, 1480. *Tabula in libros veteris ac novi testamenti doctoris Nicolai de Lyra per fratrem Petrum Mollenbecke edita*. Folio.
17. **Expensis Johannis Otmar in Reutlingen**, 1487. *Summa Radium*. Folio.
18. **Johannes Koelhoff de Lubeck**, Coloniae, 1458. *Enee Silvii Rerum familiarum espistole*. 4to.

ITALIAN INCUNABULA

19. **Anonymous**, Tarvisii, 1477. *Joannis Tortellii Commentariorum Grammaticorum de ortographia tractatus*. 4to.
20. **Anthonius Koberger**, Nurenberg, 1495. *Liber Cronicarum ab initio mundi*. Folio.
21. **Anonymous**, Strasburg, 1492. *Biblia, Prologus Nicolai de Lyra*. Folio.

22. **Joannes Gruninger**, Strasburg, 1498. *Varia Sebastiani Brant Carmina*. 4to.
23. **Bern. Pictor Erhardus Ratdolt & Petrus Loslein**, Venetiis, 1477. *Appianus*. Folio.
24. **Nic. Jenson**, Venetiis, 1471, *C. Fabii Quintiliani Oratoriarum Institutionum libri duodecim*. Folio.
25. **Jac. Rubeus**, Venetiis, 1474. *Ovidii Opera*. Folio.
26. **Vindelinus**, Venetiis, 1471. *M. Tullii Ciceronis Epistolarum familiarum liber primus*. Folio.
27. **Nic. Jenson**. Venetiis, 1471, *Caesaris Commentarii*. Folio.
28. **Nic. Jenson**, Venetiis, 1475. *Aurelii Augustini de Civitate Dei*. 4to..
29. **Ulrich Zell**, Coloniae, circa 1470. *Opuscula Æneae Sylvii*.
30. **Demetrius Chalcondylus, Joannes Bissolus, Benedictus Mangius Carpensium**, Mediolani, 1499. *Suidas. The Life of Greek Philosophers*. Folio.
31. **Anonymous**, Venetiis, 1495. *Horatii Flacci Opera*. Folio.
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242. **Typographia Vaticana**, Romae, 1730. *Canon Missae Pontificalis.* Folio.

243. **Iolanda Bonhomme vidua Thielmanni Kerver.** Parisiis, 1542. *Breviarium Romanum.* 16mo.

244. **Paulus Manutius**, Romae, 1568. *Breviarium Romanum*. 4to.
 245. **Jac. Kerver**, Parisiis, 1574. *Breviarium Romanum*.
 246. **Oudin Petit**, Paris, 1554. *Heures en Latin et en François* à l'usage de Romme.
 247. **Iolande Bonhomme Vid. Thielmanni Kerver**, Parisiis, 1555. *Missale juxta ritum Ecclesiae Romanae*. 4to.
 248. **Barthol. Zanetti**, Romae, 1613. *Psalterium*. Folio.
 249. **Apud Juntas**, Venetiis, 1563. *Breviarium Romanum*. 16mo.
 250. **Apud Johan. Variscum Heredes Barthol. Faletti et Socios**, Venetiis, 1572. *Missale Romanum*. Folio.
 251. **Franciscus et Claudius Marchant fratres**, Lugduni, 1547. *Breviarium ad usum ss. Romanae Ecclesiae*. 16mo.
 252. **Apud Heredes Bartholomei Faletti, Joannem Variscum et Socios**, Romae, 1570. *Missale Romanum*. Folio.
 253. **Georgius Coci Theutonicus**, Caesar Augusti, 1543. *Missale Romanum*. Folio.
 254. **Renatus Beck**, Argentorati, 1520. *Missale speciale*. Folio.
 255. **Apud Juntas**, Venetiis, 1572. *Breviarium Romanum*. Folio.
 256. **Typographia Cam. Apost.**, Romae, 1630. *Breviarium Monasticum*. Folio.
 257. **Nicolaus Misserinus**, Venetiis, 1603. *Breviarium Romanum*. Folio.
 258. **Henricus Stephanus**, Parisiis, 1509. *Quintuplex Psalterium, Gallicum, Romanum, Hebraicum, Vetus, Conciliatum*. Folio.
 259. **Gregorius de Gregoriis**, zu Venedig, 1518. *Deutsch-Römisch Brevier*.
 260. **Nicolas du Chemin**, Paris, 1570. *Heures de Nostre Dame à l'usage de Romme, en Latin et François*. Folio.
 261. **Guillaume Godart**, Parisiis, 1539. *Hore beate Marie secundum usum Romanum*. 16mo.
 262. **Henricus Hovius**, Leodii, 1572. *Breviarium Romanum*. 4to.
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VIII - IX.

In these rooms drawings and engravings by Antwerp masters are exhibited.

On the ground-floor, in room VIII, against the wall on the right side, there is a series of cartoons by Henri Leys, for the frescos of the Town-hall. Those cartoons represent :

1. Sigismund, king of the Romans. (1415).
2. Henry VII, emperor (1309).
3. Burgomaster Lancelot van Ursel, haranguing the corporations assembled in the market-place, appoints as commander the Chevalier van Spanghen, called upon to defend the town against Martin van Rossem. (1542).
4. Henry, Duke of Lothringen.
5. Maximilian, emperor (1478).
6. John III, duke of Brabant (1326).

On the mantelpiece there is a seventh cartoon by Leys, for his painting : Proclamation of the Edicts of Charles V.

The show-cases in room VIII contain modern drawings, those in room IX ancient ones.

Visitors will there find all necessary information. On the right, in room IX, next to the window, there is a white and black picture by :

Rubens (P. P.). Bust of Seneca.

Panel. H. 0,40 m., L. 0,29 m. Oval.

This painting represents an old marble, which Rubens bought in Italy and brought with him to Antwerp on his return. It has been engraved several times. First in the edition of Seneca published by Justus Lipsius in 1615 and for the frontispiece of the same book ; after-

wards by Luc. Vorsterman who reproduced it full face and a fourth time by Luc. Vorsterman, in the twelve Busts of Greek and Roman Philosophers, Generals and Emperors. It is shown in his picture of Justus Lipsius with his pupils now in the Pitti Palace at Florence and separately in a picture painted for Balthasar Moretus. The marble which, in 1898, belonged to Sir Chas. Robinson of London really represents the head of Philetas de Cos.

On the same side is exhibited a water-colour design for tapestry by :

Jac. Jordaens. Inscribed : « De Kruyc gaet soolang te waeter tot dat sy breeckt » (The pitcher goes so long to the well till it breaks).

A gift of M. Ch. Léon Cardon.

On the mantelpiece there is a portrait of the late Max Rooses, first curator of the Plantin Museum (1839-1914). This portrait was painted by Henry Luyten.

X.

The Kitchen

XI.

The Proof-readers' Room.

This part of the premises was built in 1637 and served, for more than two centuries as workshop to the

proof-readers. The principal piece of furniture is the writing table placed against the wall between the two windows.

This desk consists of a large oaken table, provided to the right and left with a narrow moveable shelf. The seats are formed of two planks attached to the partitions, which serve as backs. These partitions are very high, ornamented with elegant open arches.

The entrance door is surrounded by a carved frame, executed in 1638, by PAUL DIRICKX.

The marble chimney piece has a curved cowl in ornamented voussoir; on the mantelpiece there is a picture representing *a learned man studying in a room where weavers are at work*. To the left a man is writing in a book resting on an inclined desk. Behind him is a bookcase. To the right, a woman spinning at her wheel and, behind her, a weaver working at his loom. A second loom and a window are at the end of the room. All the personages wear fancy dresses. Most likely, the artist borrowed this scene from the life of Theodore Poelman, the learned editor of several Latin classics published by Plantin.

Panel. H. 0,587 m. L. 0,883 m.

Above the exit door, there is another picture representing *a learned man studying*. The person represented is most probably the celebrated lexicographer Cornelius Kiel, van Kiel or Kilianus. Seated on a bench before a desk, he is reading some proofs, using one of the glasses of a pair of spectacles which he holds in his hand. Behind him is a bookcase.

On the back of the picture is painted the following inscription, in characters of the beginning of the XIXth century : « Corn. Kilianus in typ. plan. per 50 annos corrector obiit 1607. Van de Venne pinx. » The arms of the city of Antwerp are branded on the panels.

Panel. H. 0,64 m. L. 0,486 m.

On the authority of the inscription on the latter picture, this and the preceding one have been attributed to ADRIEN VAN DE VENNE (1589-1665). This Dutch painter did not know the two Plantinian proof-readers. As the execution of the two pictures has much similarity to that of Adrien van de Venne, but as they could not be by his hand, they have been attributed to an unknown author who has been styled the *Pseudo-van de Venne*. The typical work of this artist is a picture in the Schwerin Museum (N^o 490) representing « *a Scuffle between peasants,* » This picture has the monogram P. V. B. As this is the signature of Peter van der Borcht, an artist who did much work for the Plantin workshop, we think that to him should be attributed the picture in the Schwerin Museum, and the two just noticed. There is no known picture by van der Borcht ; he is only known by the drawings which the Plantin-Moretus Museum possesses, and by the engravings made by and after him.

Three old-fashioned cupboards, a bookcase next to the chimney; a table and an old arm-chair in the middle of the room, the bust of Cornelis Kiel by Constant Jacobs, of Duffel; (it is a gift of the artist;) above the exit door, an oak cabinet near the fire-place, and ano-

ther next to the exit door, complete the furniture of the room. Beside the entrance is the portrait of Benoit Arias Montanus by an unknown engraver, a gift of M. Arnold Leesberg.

Opposite the windows hangs a list of the names of twenty of the oldest proof-readers of the Plantinian Printing office (1556-1608), with the dates of their employment.

We shall now in few words, mention Plantin's principal coadjutors.

We have already mentioned two of the most illustrious : Theodor Poelman and Cornelis Kiel. The former was born at Cranenburg in the Duchy of Cleve, in 1511; he settled at Antwerp in the month of January 1532 and died there in 1581. He was not in reality a proof-reader, but rather a philologist of great learning, who annotated a whole series of Latin classics, printed and published by Plantin. As on honorarium, the latter used to give three or four florins to Poelman for each work commented on. This, of course, was not sufficient for the scholar to live on. Therefore, to his learned works, he added the more lucrative trade of fuller. Some of the manuscripts of the classic authors of the Plantinian library belonged to him. Towards the end of his life, he obtained employment in the City excise. His son John went to Spain and was, for many years, the representative of the Plantinian printing-office of Salamanca.

Cornelis Kiel entered the service of Plantin as a typographer, in 1558. A few months after he was made

a proofreader, which occupation he held until his death, in 1607. In 1563, he helped Plantin to draw up his Dutch dictionary. In the interesting preface of his *Thesaurus Theutonicæ linguæ* of 1573, the great printer tells us that, from the commencement of his stay at Antwerp, he felt the want of a good Dutch dictionary and set himself to work to make one. He ordered several scholars to collect the necessary materials, which he afterwards had arranged. In 1563, he commenced his preparations, but several circumstances delayed the completion of the book which was not published until 1573. The other scholars who contributed with Kiel to the projected Dictionary by Plantin were Andreas Madoets and Quentin Steenhart. In 1567 a beginning was made with the printing; but after the twelfth leaf the work was stopped and not taken up again for six years. The year after the publication of Plantin's dictionary Kiel published the first edition of his *Dictionarium Teutonico-Latinum*, the most celebrated Dutch lexicon and a most valuable source for the study of the Dutch language during past centuries. Besides his occupation as a proof-reader, Kiel made several translations from French into Dutch and some Latin poems, of which the Plantin-Moretus Museum possesses the manuscripts ready for printing.

François van Ravelingen or Raphelengien, born at Lannoy, in Flanders, in 1539, came to live with Plantin, as a proof-reader, on the 12th of March 1564. He was especially versed in Greek and oriental languages. He published several Greek books, as well as the first

Bible in Hebrew printed by Plantin. He became one of the principal coadjutors of Arias Montanus in the polyglot Bible. On the 23rd of June 1565 he married Margaret, the eldest daughter of Plantin; in 1576 he went to live north of the cathedral and there opened a bookshop. A small number of books, printed by Plantin, bear his address. When in 1585 Plantin returned from Leyden to Antwerp, Raphelengien went there, to take charge of the office founded by his father-in-law. He was appointed professor at the university of Leyden, and his descendants continued to live in that town.

According to his own statement, John Moretus was in the service of Plantin in 1557. From 1562 to 1565, he lived at Venice, and there served the Schotti, allied by marriage to one of the partners of Plantin. In the course of 1565, he returned to Antwerp. On the 30th of April 1570, his contract of marriage with Martina the second of Plantin's five daughters, was signed and the wedding took place within a few days. Plantin's second son-in-law was entrusted with the care of the business; he used to visit Frankfort fair and kept the day-books and ledgers. He corresponded in five languages and was not without literary culture. as he translated from Latin into Dutch Justus Lipsius' book *de Constantia*. When Plantin came to inhabit the house on Friday-market, Moretus continued to keep the book-shop in the Kammerstrate until the death of his father-in-law.

Amongst the coadjutors of Plantin we must mention once more Arias Montanus, who directed, as we have said, the publication of the polyglot Bible and who had

a large number of other works printed at Plantins' office. After his departure from Antwerp, he continued to keep up an uninterrupted correspondence with the great printer, for whom he felt a genuine friendship and high esteem.

After the death of Plantin, there were no proof-readers of any reputation attached to his office. The reason of this was that under Moretus' management, the House had changed its way. Plantin printed and published such books as he desired and bespoke; his proof-readers were real book-writers. His successors on the contrary were content, to wait for the authors to turn up, and consequently the task of their proof-readers was limited to more routine work.

The first Moretuses, especially Balthasar I and II, were very clever men, corresponding in French, Dutch, Latin, and Spanish, knowing Greek and Italian and well versed in the most diverse sciences. They themselves were the first, and most learned, of their proof-readers.

XII.

The Office.

From the proof-readers' room the visitor passes into the old counting house. The present door occupies the position of the original fireplace, remains of which are still visible in the ceiling. This door was made to give

access to the proof-readers' room when it was constructed in 1637. The walls are hung with flemish gilt leather; the large window is protected by solid iron bars; a copy of Rubens' picture, *the Incredulity of St. Thomas*, hangs above a large cupboard; there is a letter-case beside the entrance-door.

Between the two windows is an oak desk, to the left, a portable desk with iron bars; and to the right assaying scales and some books in sheets.

Here the numerous generations of intelligent men of business and friends of literature worked; careful of their property, seeking and acquiring a considerable fortune.

The following are, in round figures, some statements about the progress of this fortune, during the first century of the existence of the Plantinian office.

At the date of Plantins' death, the contents of his printing-office at Antwerp were valued at 18,000 fl. the books at 146,000; at Leyden, the material and property were worth 15,000 florins, the books 23,000. If we add to this the real estate of Plantin at Antwerp, and calculate the actual value of the books at half their nominal value, we find that at his death he possessed at least 175,000 florins, about one million francs or *forty thousand pounds in English money*. At the death of Balthasar I the property of the printing office, belonging jointly to Balthasar and his brothers' widow, was worth double this amount. In 1662 Balthasar II alone possessed a fortune of two million francs or *eighty thousand pounds in English money of our time*.

In 1588 the value of Plantin's transactions amounted, for that year, to 65,000 florins : in 1609 John Moretus printed books for a total of 85,000 florins ; in 1637 Balthasar I published for the value of 115,000 florins.

XIII.

Justus Lipsius' Room.

This is called Justus Lipsius' Room, because the learned professor occupied it during his visits to his good friends Plantin and the Moretuses. Balthasar Moretus I had his bust placed above the entrance door, in the courtyard. It is certain that, as early as the XVIIth century, the room was known by that name. Justus Lipsius did not fill the office of proof-reader in the Plantinian printing office, as was often said, but he was tied by a firm friendship to the founder of the house. The first of the Moretuses did not bear him less affection and Balthasar Moretus I, who was his pupil, almost worshipped his teacher. The name of this room, as well as documents possessed by the museum, furnish the proof of this long connection and mutual esteem. The records of the house contain 129 letters by Justus Lipsius in Dutch, French, and Latin ; Plantin printed many of his works, indeed, in the thirty years which elapsed from 1594 to 1623, it would be difficult to find one, when the Moretuses did not publish one or more books of the polygraph, who enjoyed at the time, an almost incredible fame.

The handsome quarto volumes of 1604 to 1615, and the complete folio edition of Justus Lipsius' works, of 1637, rank amongst the most beautiful publications of the Moretuses. All these editions, which followed from year to year, ran as high as 1550 copies; of the folio edition, which cost, with *Seneca* and *Tacitus*, 60 fl., on ordinary paper, and 72 fl. on better paper, 1525 copies were printed. This is certainly a conclusive evidence of the infatuation of the XVIIth century for the learned latinist.

The room is hung with beautiful Spanish Guadamacil leather, with a dark ground and golden arabesques. Over the chimney-piece there is a large plan of Rome.

Above the entrance door, a picture by an unknown artist represents *Justus Lipsius at the age of 38*. He holds a book half opened in his right hand, the left resting on the head of a small dog. He wears a white collar and a black coat: on the upper part of the picture is: « *Ætatis 30. Anno 1585* » and the motto of the learned professor « *Moribus antiquis.* »

Panel. H. 0,62., L. 0,50 m.

This portrait was given to Balthasar Moretus by John Woverius, who wrote 1st October 1620 to his friend the printer: « I send you a little present, but the portrait of a great man. I promised it you a short time ago when I was wishful to contribute to increase the splendour of your home, and when I was proclaiming the eulogy of your eternal printing-office. »

Balthasar Moretus thanked him the same day. More than a year after, 21st December 1621, he wrote to

John Woverius ; « I am delighted at your old affection for me, and for the Plantin family, which animates your letters. On my side I cherish the same sentiments towards you, and towards our common teacher, whose portrait you sent me some time ago, and which now adorns my house, and his bedroom (1). I shall have the portraits of my father and grandfather painted, so as not to appear to honour my relatives less than I do my teacher. »

It is very probable that it was in execution of the promise here made, that the year following, Balthasar Moretus had the busts of his father and his grandfather and of his teacher, which are now in the courtyard of the Museum, sculptured by Hans van Mildert.

Above the exit-door is a picture by an unknown artist representing the *Flight to Egypt*. In a hilly landscape, the Virgin, holding the Child in her arms, is mounted on an ass. Joseph, leaning on a stick and carrying a parcel of clothes under his arm, accompanies them. An angel leads the way.

Canvas, H. 0,62 m., L. 0,855 m.

Two old trunks, a massive oaken table, and a leathern arm-chair furnish the room.

Above one of the chests in a frame are five sheets, printed or manuscript, having reference to the history of Justus Lipsius.

1. His portrait engraved by PETER DE JODE in 1605 with his eulogy, by John Woverius.

(1) Cujus (Lipsii) imago nuper a te data domum meum ejusque cubiculum nunc exornat.

2. Double sheet, on the one his portrait engraved by THEO. GALLE ; on the other his epitaph by himself.

3. His eulogy in Flemish verses.

4. Three autographs, one in Flemish, one in French, and one in Latin.

5. Certificate of orthodoxy, delivered 9th July 1591 by Joannes a Campis, Rector of the Jesuit College at Liege.

XIII.

The Passage.

Here are eight frames containing capital letters, cut in wood.

1. A Roman alphabet, ornamented with religious subjects drawn by PETER VAN DER BORGHT, and cut by ANTHONY VAN LEEST, in 1572, for the Spanish *Antiphonary* and used in the large music publications after 1578.

2. A similar alphabet of rather smaller type. The two series contain together 32 characters ; many letters are missing ; others are repeated two, three or four times.

3. Ten letters of which two (R and G) were used in the *Graduale Romanum*, of 1599 ; two (the Æ's) were cut in 1642 by CHRISTOPHER JEGHER ; the six others (H, I, L, L, N, R) by JOHN-CRISTOPHER JEGHER.

4. An alphabet, imitating written characters, adorned with grotesques, made for the ABC of Peter Heyns (Plantin, 1569).

5. A similar alphabet, but smaller, used in the polyglot Bible in 1568.

6. Five Roman letters (A and four D's), ornamented with angels playing on different musical instruments, and six similar but smaller letters (G, M and four S's). Used in the Masses of George de La Hèle, 1578.

7. Alphabet, a kind of curled writing, cut and signed by ANTHONY VAN LEEST, and ARNOLD NICOLAÏ.

8. Six very large characters, A, D and A, B, G, S, ornamented with religious subjects, designed by PETER VAN DER BORGHT and cut by ANTHONY VAN LEEST, in 1574.

9 and 10. Curled Gothic alphabet, used in the *Psalterium*, of 1572.

11. Curled Gothic alphabet, of a smaller size, used the same work.

12. Curled Gothic alphabet of another design.

13. Two small curled Gothic alphabets, engraved on thin plates, in groups of three or four letters.

14 and 15. Two curled Gothic alphabets, ornamented with foliage, used in the *Graduale Romanum* of 1599.

16. A Hebrew alphabet ornamented with arabesques designed by GODFROY BALLAIN, of Paris, in 1565, engraved by CORNELIUS MULLER and used in the polyglot Bible.

17, 18, 19. Three roman alphabets of different sizes, ornamented with flowers and foliage, designed

by PETER HUYS and engraved by ARNOLD NICOLAI and ANTHONY VAN LEEST; all three used in the *Psalterium* of 1572.

20. A Latin and a Greek alphabet, ornamented with grotesques. dated, 1570 and 1573 respectively, and used the latter year, in the preface to the polyglot Bible.

21. Seventeen Greek and Latin letters similar to the Hebrew alphabet N° 16, designed by PETER HUYS, in 1563.

22. A roman alphabet, ornamented with arabesques.

23, 24, 25. Three Gothic alphabets, ornamented with foliage, used in the *Antiphonarium* of 1573. The first two were printed in red and black.

In front of these frames are some cases filled with large metal types.

Next to the exit door, some sheets in commemoration of the visit of Marie de Medici; they were composed by Balth. Moretus I.

Higher up, two busts of Apostles.

XV.

The Type-Room.

A passage leads into the Type-Room, the two larger walls of which are hidden by type-cases. In front of the windows some of the ornamented types in old stereotypes are exhibited.

According to the inventory of 1575, Plantin possessed at the time 38,121 pounds of cast type, divided

into 73 different characters. At his death he had in his workshop at Antwerp 44,605 pounds of type; in the one at Leyden 4,042 pounds.

On the mantel-piece are three wooden statuettes with the inscription « *Virtutis et Doctrinæ comes est Honor* » dating from the XVIIIth century, having formerly served as part of the decoration of another room. The statues of Honour and Courage are more or less imitated from an antique medallion in the frontispiece of the works of *Seneca* edited by Justus Lipsius and published by the Plantinian office, in 1605.

Above the exit-door is a picture :

UNKNOWN. *The Disciples of Emaus.* Christ is seated at table breaking bread. One of his disciples, dressed as a pilgrim is making a gesture of astonishment. The other takes one of the glasses which a servant brings on a tray.

Canvas. H. 1,075 m., L. 1,45 m.

On a cupboard the bust of John Moretus II by ARTUS QUELLIN. This work was originally in the yard, where it has been replaced by an exact copy. The original has undergone some restoration.

Beside the door, a thesis supported by Francis-John Moretus at Douai in 1738.

XVI.

The Press-Room.

The workshop adjoins the type-room. During nearly three centuries. from 1576 to 1865, printing went on

here. In 1565 Plantin had seven presses in 1575 he possessed fifteen ; in 1576, he had twenty-two working ; in 1577, after the Spanish Fury, he only used five ; in 1578, he sold seven and kept fifteen. This number was very large at a period when the Estiennes, the greatest French printers of the XVIth century, never worked more than four presses. It is evident that the place where Plantin printed at that time, was of greater extent than the present workshop. We have reason to believe that the type-room and the story above the present workshop were also used at an early epoch as workshop.

Above the entrance door is a painted table recording the principal phases of the history of the Plantinian office.

On one of the presses, the sonnet " Le Bonheur de ce Monde " (The happiness of this world) is being printed with the ancient types. The typographical composition of the poem is identical to that of the time of Plantin, and which is to be seen in room XVII. (See the essay on that sonnet, by M. Sabbe in " Het Boek " IXth year, n^o 9, and in " Sept Etudes sur Plantin ". (Seven Essays on Plantin) by G. Mongrédien, edited by the " Musée du Livre ".)

Amongst the seven presses in this room, two are noticeable on account of their age, and indeed, date from Plantin's time.

Above these there is a statue of the Virgin of Lorette in terra-cotta of the XVIIth century.

On the walls of the press-room are some sheets, printed

by sovereigns who have visited the office. Leopold I and his Queen, Leopold II and Queen Marie-Henriette, and numbers of foreign Princes have thus left tokens of their visit.

Two frames contain printed copies of the old rules of the Plantinian office.

Near the exit-door is a stand covered with printing ustensils, a press for printing from copper plates and a screw press.

The office has preserved the architectural ornamentation of 1576. The corbels supporting the beams and the beautiful iron work of the windows are evidently of a period prior to that of the analogous objects seen in the rooms already visited.

The Staircase.

On leaving the printing-office the visitor crosses the porch and entrance-hall, and ascends to the upper rooms by the broad staircase, a part of the additions of 1761 to 1763.

On the landing, at the top of the staircase, there is a clock, in Louis XV style, decorated with painted flowers and ornamented in copper-gilt, and a picture by SPORCKMANS, representing *The order of the Carmelites confirmed by the Pope*. (1).

Canvas. H. 1,62 m., L. 2,56 m.

(1) Mentioned by DESCAMPS, *Voyage pittoresque de la Flandre et du Brabant* 1769, p. 178.

XVII.

The 1st Front Room.

On the walls of this room are hung :

A bas-relief in stamped leather representing *Christ before Caiphas* by JUSTIN.

A decorative panel carved in high relief by DANIEL HERREYNS of the Attributes of the Sculpture.

A large coloured engraving representing the Entry to Bologne of the Emperor Charles V and Pope Clement VII in 1529 by ROBERT PÉRIL.

A frame containing : four poems composed by Plantin, and three poems in his honour. Another frame contains a manuscript catalogue of the books published by Plantin from 1555 to 1579. This list was written by John Moretus and given by him as a New-year's-gift to his father-in-law on 1st January 1580.

In the show-cases and frames in this room and the two following are exhibited the books printed by Christopher Plantin and by his successors the names of which follow :

Plantin's Earliest Editions.

1555-1559.

1. **Jean Michel Bruto**, *La Institutione di una fanciulla nata nobilmente*, 1555.

L'Institution d'une fille de noble maison. The first book printed by Plantin. Presented by M. Gustave van Havre.

¹_{bis}. **Idem**. — One of the very rare copies on blue paper with gold framing, and with binding of the period, probably Plantin's own work.

2. *Les Secrets de Reverend Seigneur Alexis Piemontois*, 1557. 4to.

3. *L'A. B. C. ou instruction Chrestienne pour les petits enfans*, 1558. Partly in civilité-type.

4. **Pierre Ravillan**, *Instruction chrestienne*, 1562. Falsely attributed to Plantin. See note in his handwriting on title page : « Ceste impression est faususement mise en mon nom car je ne l'ai faicte ne faict faire. » 16mo.

5. *Les Amours de P. de Ronsard*, 1557. Printed by Plantin for Nicholas le Rous of Rouen.

6. **Pierre Belon**, *Les Observations de plusieurs singularitez trouvées en Grèce, Asie, Judée, Egypte, Arabie et autres pays*, 1555.

7. **Flores de Seneca**, *Traduzidas en Castellano, por Juan Martin Cordero*, 1555.

8. **Arioste**, *Le premier volume de Roland Furieux*, mis en rime françoise par Jan Fornir de Montaulban, 1555. 16mo.

9. **Les Ordonnances de l'Ordre de la Thoyson d'Or**, 1559. Folio.

10. **G. Meurier**, *Vocabulaire François-Flameng*, 1557.

11. *Heures de Nostre Dame, à l'usage de Romme*, 1557.

PHILOLOGY

12. **L. Annaei Senecae**, *Tragoediae decem*, 1576. 4to. With corrections for a subsequent edition.

13. **Corn. Kilianus**, *Dictionarium Teutonico-Latinum*, 1588, With corrections in the author's handwriting.

14. **Aeschylus**, *Tragoediae*, 1580. 16mo.

15. *Epithetorum Joannis Ravisii Textoris*, 1564. 16mo. With corrections in the handwriting of Theod. Poelman.

16. *La première, et la seconde partie des Dialogues françois pour les jeunes enfans*, 1567. (Het eerste ende tweede deel van de Françoische t'samensprekinghen, overgheset in de nederduytsche spraecke.) With prefaces in French verses by Plantin.

17. **Martialis**, *Epigrammata*, 1567. In italics. Part of the collection of the classics in small volumes.

18. **Santes Pagninus**, *Epitome Thesauri linguae sanctae*, 1588. Hebrew-Latin Dictionary.

19. *Thesaurus Theutonicae Linguae, Schat der Nederduytscher spraken*, 1573. The first Dutch Dictionary, due to the initiative of Plantin. Folio.

20. *Tragoediae Sophoclis quotquot extant*, 1570, carmine latino radditae Georgio Ratellero. With corrections in the handwriting of the translator.

21. **Nonnus Panopolita**, *Dionysiaca*, 1569. 4to. Greek.

LITURGY

22. *Missale Romanum*, 1572. Folio. One of Plantin's first editions of the Missal according to the orders of the Council of Trent.

23. *Breviarium Romanum*, 1569. One of the three octavo editions of this book, dated 1569, the first printed by Plantin from the text adopted by the Council of Trent.

24. *Heures de Nostre Dame à l'usage de Rome*, 1565. In Latin and French.

25. *Officium B. Mariae Virginis*, 1575.

26. *Kalendarium Gregorianum*, 1585. Very small size.

27. *Missale Romanum*, 1573. 4to. Illustrated with woodcuts.

28. *Missale Romanum*, 1573. 4to. Another edition.

29. *Horae Beatissimae Virginis Mariae*, 1570.

30. **De la Hele**, *VIII Missae quinque, sex et septem vocum*, 1578, Folio.

31. **Abraham Ortelius**, *Theatro del Mondo*, 1612. (J. et B. Moretus), Italian edition. Coloured plates. Folio.

BOTANY

32. **Math. de Lobel**, *Kruidtboek*, 1581. Folio.

33. **Car. Clusius**, *Rariorum Plantarum Historia*, 1601. Folio.

34. **R. Dodonaeus**, *Stirpium historiae Pemptades sex*, 1583. Folio.

35. **Danske Urtebog** (B. Moretus II, 1647). Danish herbal 4to.

36. **Car. Clusius**, *Rariorum aliquot stirpium per Hispanias observatarum Historia*, 1576. On the wide margins the author has written corrections for a subsequent issue.

37. **R. Dodonaeus**, *Florum et Coronariarum Historia*, 1568.

38. *Plantarum seu stirpium Icones*, 1581. Oblong 4to.

39. **Garcia ab Horto**, *Aromatum et simplicium Historia*, 1593. (J. Moretus).

Opposite the exit-door a double frame contains XVIIIth century costume plates with the dresses in stuffs of the period, published by L. Fruytiers. Kammenstraat, Antwerp.

XVIII.

The 2nd Front Room.

In two cabinets and upon the tables some China and Japanese porcelain is exhibited which has belonged to the Moretus family since the XVIIIth century.

Above the chimney-piece is a bas-relief representing *Drawing*. Above the exit-door a high-relief representing *Astronomy*, carved by DANIEL HERREYNS, in 1781.

In this room are seven frames, containing the following objects :

1. a) Drawing made of microscopical written characters, representing *Abraham and Melchisedech* and *the Sacrifice of Isaac* : encircling it chapters of the Bible relating to these events (XVIIIth century).

b) Design for a monument to Balthasar Moretus II.

c) Design for a Church-door (1671).

d) Portrait of Balthasar Moretus II.

e) Four designs and sketches of sculpture in room XV.

II. Engravings representing the history of the old civil brotherhoods and religious customs of Antwerp :

a) *The Antwerp Ommegang* from the picture by ALEXANDER CASTEELS, engraved by GASPAR BOUTATS with explanatory text. 1685.

b) Standard of the pilgrimage of St. Gommar at Lierre.

c) Picture of the Virgin in the citadel of Antwerp, (1779).

d) *New year's wish*, picture of St.-John the Baptist. with Flemish verses.

e) *The Holy Family*, coloured wood engraving.

f) Standard of the pilgrimage of Scherpenheuvel (Montaigu).

III, IV, V. Thirty six drawings by FRANS FLORIS (1520?-1570) of allegorical figures for decorative painting.

VI. *The last Judgment*, engraved by PETER DE JODE, after Jean Cousin.

XII. Sundry printed sheets referring to the history of Antwerp and of the Plantin press.

Two pictures :

ZEGERS (GERARD) 1591-1651. *Christ returning from the limbo appears before his mother*. Mary, surrounded by angels, is bewailing the death of her son, when Christ appears before her. He is followed by the righteous and penitents whom he has just delivered : the prodigal son, David, Moses, St. Joseph, Adam and Eve.

Canvas. H. 1,55 m., L. 2,36 m.

This picture was painted for the Chapel of Our Lady in the old Jesuit Church.

VAN NOORT (LAMBERT) 1520-1571. *Christ bearing the cross*. Christ has fallen under the weight of the Cross; Simon of Cyrene helps him to get up; St. Veronica kneels before him. The thieves, conducted by the soldiers, march in front; St. John, the Virgin and holy women form the procession. Signed L. V. N. 1565.

Panel, H. 1,42 m., L. 1,93 m.

To the right of the exit-door is a piece of furniture, of Boule, veneered with copper, and encrusted with ebony, surmounted by a Louis XV clock. These two valuable objects were bequeathed to the Museum by Mr Louis-Jean-Joseph Somers 18th January 1895.

In two showcases, near the windows of this room, the following productions of the Plantin press are exhibited.

SCIENCE, JURISPRUDENCE, LITERATURE

40. **Jac. Grevin**, *Deux livres des Venins*, 1568. 4to.
41. **Vesalius**, *Anatomie oft Levende Beelden*, 1568. Folio.
42. *Codicis D. N. Justiniani, Libri XII*, 1575. Folio.
43. *Novellae constitutiones D. N. Justiniani versae in Latinum a Gregorio Holoandro*, 1567.
44. **L. Guicciardin**, *Description de tous les Pays-Bas*, 1567. Folio.
45. **Aelbert Haeyen**, *Amstelredamsche Zee-Caerten*, 1558. The only known copy. Folio.
46. **Bernardus Furmerus**, *De Rerum usu et abusu*, 1575. 4to.

47. **Houwaert**, (J. B.) *Pegasides pleyen*, 1587. Flemish edition in civility-types. 4to.

48. *Les premières Oeuvres Françoyeses de J. B. de la Jessée*, 1585. French Edition in italic types.

ILLUSTRATED BOOKS

49. **Arias Montanus**, *Humanae Salutis Monumenta*, 1571. 4to.

50. **Arias Montanus**, *Humanae Salutis Monumenta*, 1571. 8°.

51. **Hadrianus Junius**, *Emblemata*, 1565.

52. **Hadrianus Junius**, *Emblemata*, overgheset in Nederlandsche tale deur M. A. G. 1575. 12mo.

53. **Andreas Alciatus**, *Emblematum libri II*, 1565. 12mo.

54. **Andreas Alciatus**, *Omnia Emblemata*, 1577.

55. **J. Sambucus**, *Emblemata et aliquot nummi antiqui*, 1576 12mo.

56. **J. Sambucus**, *Emblemata et aliquot nummi antiqui*, 1564.

57. **Claude Paradin**, *Les devises héroïques*, 1562. 16mo

58. **A. B. C.** *Oft exemplen om de kinderen bequamelick te leeren schrijven*, 1568. Oblong 4to.

59. **Clement Perret**, 1569, *Exercitatio Alphabetica*. Copies for handwriting, a series of 35 plates, engraved on copper by Corn. De Hooghe from drawings by Clément Perret. Oblong folio.

HETERODOX BOOKS

60. **Barrefeld**, *Het boeck der Ghetuygenissen van den verborghen Acker-Schat*, 1580. 4to.

61. **Barrefeld**, *Le Livre des Tesmoignages du Thresor caché au champ*, 1580. 4to.

PLANTIN CATALOGUES

62. *Index librorum qui Antverpiae in officina C. Plantini excusi sunt*, 1575.

63. *Catalogus librorum qui ex typographia C. Plantini prodierunt*, 1581. 4to.

64. *Index librorum qui ex typographia Plantiniana prodierunt*, 1596.

65. *Index librorum qui ex typographia Plantiniana prodierunt* 1615.

In the showcase in the centre of the room ;

PUBLIC FUNCTIONS

66. *La Joyeuse et Magnifique Entrée de Monseigneur François duc d'Anjou, Alençon, etc.* Coloured plates. 1582. Folio.

67. **J. B. Houwaert**, *Incompst vanden Prince van Oraingen binnen Brussel*, 1579. 4to.

68. *Die Blyde Incomste binnen Antwerpen van den Princen Francisci de Valoys*, 1582. Folio broadside.

69. **Adr. Damman**, *Francisco Alençoniae Duce, Gandavum ad capiendum Flandriae Comitatum accersito*, 1582. 4to.

70. **J. B. Houwaert**, *Triumphelijcke Incomste vanden Aertshertoghe Matthias binnen Brussele*, 1579. Folio.

71. *La Magnifique, et sumptueuse Pompe funèbre faite aus obsèques de Charles Cinquième, célébrées en la ville de Bruxelles le XXIX jour du mois de Décembre 1559.* Engraved by J. et L. Duetecum, after Hieronymus Cock, 1559. Folio.

THE SCRIPTURES

72. *Den Bibel inhoudende het Oudt ende Nieu Testament*, 1566. Folio.

73. **Arias Montanus**, *Elucidationes in quatuor evangelia*, 1575. 4to.

74. **Clément Marot**, *Les Pseaumes de David mis en rime françoise*, 1574. 16mo.

75. *Biblia Regia*. Volumes I and V in folio. These two volumes are part of the most important work published by Plantin. It is also called " Bible Polyglotte " (Polyglot Bible) or " Polyglotte anversoise " (Antwerp Polyglot). It contains the Holy Scripture in the Hebrew, Chaldaic, and Greek languages and " a chacune d'icelles leur version latine " (and besides each language, its Latin version). The printing of the work has been directed and supervised by Arias Montanus, expressly sent to do so by Philip II. The complete work comprises eight volumes. Its completion took from 1568 to

1573. Twelve copies of the Royal Bible were printed on vellum for the King of Spain, in part payment of the 21.200 florins, which he had advanced to encourage the undertaking. A thirteenth copy on vellum was never completed. Besides those thirteen ten other copies were printed on large imperial paper of Italy, which were sold at 200 florins per copy ; 300 copies on imperial paper, at 100 florins ; 960 copies on fine royal Troyes paper, sold to the public at 70 florins each, and to the libraries at 60 florins. The King presented one of the vellum copies to the Pope, another to the Duke of Alba, and a third to the Duke of Savoy. The remaining copies were deposited in the library of the Escorial.

The library of the Plantin Museum possesses a copy of volume VII on vellum.

The publishing of the work occasioned some violent attacks from certain theologians. More than others Léon de Castro, professor at the Salamanca University, and Guillaume Lindanus, inquisitor of the Netherlands, proved themselves inimical to the Plantin enterprise. They contended that the Vulgate, the authentic version of Scripture, according to the Council of Trent, was not to be modified by means of Greek, Hebrew or Syriac texts.

76. *Le Livre de l'Ecclésiastique*, 1564. In civilité-type

77. *V. Libri Mosis* 1567. Hebrew.

78. *Novum Testamentum Syriacum*, 1575. 4to. Hebrew.

79. *Evangelia et epistolae dominicorum festorumque*, 1585. Greek.

80. *Biblia latina*, 1569.

In a desk on the left :

Graduale Romanum, 1599. Folio.

XIX.

The Small Library.

The walls of this room are ornamented with two university theses by members of the Moretus family and

an engraving on copper of Christ on the Cross by MICHEL HAYÉ, with text in Hebrew and Greek and Latin, and dated 4th April 1668. The books here are chiefly duplicates of those in the large library. Part of the selves are occupied by a collection of the *Journal des Débats* from 1800 to 1871. At the side of the exit-door is a cabinet in oak and ebony dated 1653. Above this and allegorical engraving in honour of the Archduke Leopold-William, Governor of the Low Countries, on the occasion of his entry into Ghent in 1653 by SCHELTE A BOLSWERT, after a drawing by ERASM QUELLIN. Above the exit-door is a wooden statue of the Virgin.

In the showcases near the windows :

PUBLICATIONS BY JOHN MORETUS I

81. **Justus Lipsius**, *Politicorum libri sex*, 1599. Folio.
82. **Caesar Baronius**, *Annales Ecclesiastici*, 1597. Tome II. Folio.
83. **Barth. Riccius**, *Triumphus Jesu Christi Crucifixi*, 1608. 4to.
84. *Officium Beatae Mariae Virginis*, 1600. 4to.
85. id. id. 1609. 4to. Printed for the Infanta Isabella.
86. **Joan. David**, *Veridicus Christianus*, 1601. 4to.
87. **Joan. David**, *Paradisus Sponsi et Sponsae*, 1607. With engravings by Theodore Galle.

PUBLICATIONS OF BALTHASAR MORETUS I AND II

88. **Bern. Haeftenus**, *Regia Via Crucis*, 1633.
89. **Petrus Biverus**, *Sacrum Oratorium* 1634. 4to.
90. *S. Dionysii Areopagitae Opera*, 1634. Folio.
91. **Fr. Aguilonli**, *Optica*, 1613. Folio. With frontispiece and vignettes designed by Rubens.

92. *Descriptio et explicatio Pegmatum, Arcuum et Spectaculorum quae Bruxellae exhibitia fuere sub ingresum S. P. Ernesti*, 1594. Folio.

93. **Robertus Card. Bellarminus**, *De Aeterna felicitate sanctorum.*, 1617.

94. *Missale Romanum*, 1618. With engravings by Corn. Galle after Rubens. Folio.

95. *Acroamata Nuptialia Balthasari Moreto et Annae Goos*, 1645. 4to.

96. **Hugo Grotius**, *Syntagma Arateorum*, 1610. 4to.

PUBLICATIONS OF THE DESCENDANTS OF PLANTIN

97. **Justus Lipsius**, *Politicorum libri sex*, 1589. Raphelengien.

98. **Sanctes Pagninus**, *Epitome Thesauri linguae sanctae*, 1616. Raphelengien.

99. **Lucas Jansz Waghenaer**, *Spiegel der Zeevaerdt*, 1584. Plantijn, Leyde. Folio.

100. **Jan Van Marconville**, *Der Vrouwen Lof ende Lasteringe. Traduit par J. L. M. van Hapart*, 1582. Raphelengien, Antwerp, 12mo.

101. **Jos. Texere**, *Généalogie de Henri II*, 1595. Guy Beys, Paris. 4to.

102. **Gilb. Genebrardus**, *Psalmi Davidis*, 1592. Guy Beys, Antwerp.

103. **Justus Lipsius**, *De Cruce*, 1598. Guy Beys. Antwerp.

104. **Le Président Fauchet**, *Les antiquitez Gauloises et Françaises*, 1599. Jérémie Périier. Paris.

105. **Papinii Surculi Statii Opera**, 1600. Adrien Périier, Paris. 4to.

XX.

The 1st Room of Wood Engravings.

Above the entrance-door is the portrait of *Anne-Marie de Neuf, wife of Balthasar Moretus III* (1654-1714), by an unknown artist. She wears a high head-dress, a bronze-green low necked dress trimmed with lace upon the shoulders and sleeves.

Oval picture. Canvas. H. 0,86 m., L. 0,74 m.

Above the exit-door, the Plantinian compasses with the attributes of a cannon and dated 1695. This served as a hatchment for a priest of the Moretus family.

The walls of this room are ornamented with four university theses, two large engravings, a map of Flanders and a map of Antwerp. Upon the chests and cupboards are models in terra-cotta of the busts which adorn the court-yard. In the showcases a series of wood engravings is exhibited.

ENGRAVINGS

1. *The Flagellation of Christ*, drawn by PETER VAN LINT, after a composition by RUBENS, engraved by MATTHEW BORREKENS and printed at Antwerp, by JASPER HUBERTI. The engraving reproduces the picture by P. P. RUBENS in St. Paul's Church Antwerp ; but P. VAN LINT added a figure to the left and another one to the right.

2. *The Crowning with thorns*, drawn in 1654 by JOHN THOMAS of Ypres, Rubens' pupil, engraved by MATTHEW BORREKENS and printed by JASPER HUBERTI.

Each of these two engravings is composed of six sheets ; they are printed upon the back of almanacks for 1675, by Jasper Huberti.

MAPS

3. *Map of the Duchy of Flanders*, drawn by GERARD MERCATOR in 1540, the only known copy.

4. *Birds- eye view of Antwerp*, made in 1565, the most prosperous time of the city until the XIXth century. Drawn by VIRGILE of BOULOGNE and CORNELIUS GRAPHEUS ; printed at Antwerp, by GUY VAN DIEST, for PETER FRANS and ANTHONY OF PALERME. Only known copy.

BUSTS

5. *Bust of Balthasar Moretus I* by ARTUS QUELLIN, a reproduction in plaster of the original model.

6. *Bust of Balthasar Moretus II*, by PETER VERBRUGGEN, junior.

7. *Bust of Balthasar Moretus III*, by JOHN CLAUDE DE COCK.

8. *Bust of Balthasar Moretus IV*.

9. *Another Bust of Balthasar Moretus III*.

10. *Bust of John James Moretus*.

WOOD ENGRAVINGS.

11. *Portraits of Roman Emperors*, used in the edition from 1645 of the *Icones Imperatorum Goltzii*.

As we have seen (p. 20) Balthasar Moretus I bought, in 1630, 328 copies of the first four volumes of this work. Wishing to reprint the fifth volume, he had the medallions of the Roman Emperors made, from 1631 to

1638, by CHRISTOPHER JEGHER or JEGHERENDORFF. The portraits were printed in two colours ; the engraved plates served to lay a yellow ground, those in relief to print the features and the letters in black ink. The engraver received 6 florins for each or 12 florins a pair.

12, 13, 14. *Missal plates* of different sizes. Those bearing the initials P. B. were drawn by PETER VAN DER BORGHT. The plates signed A. V. L. were engraved by ANTHONY VAN LEEST. The letters G. or G. I. indicate the engraver GERARD JANSEN VAN KAMPEN, of Breda ; the letters C. J. indicate CHRISTOPHER JEGHER.

The plates engraved by the last named date from about 1638, all the others were made between 1570 and 1580.

15. *Drawings* in ink and pencil on wood, comprising:
A series of 16 drawings made for the poem by J. B. HOUWAERT, *Pegasides-Pleyn* (Plantin 1585, 4to).

A sign of the Plantinian printing-office.

A Roman Alphabet ornamented with figures of saints.

Three different subjects.

These drawings for the engraver were never cut. Those of *Pegasides-Pleyn* were engraved on copper by JOHN WIERICX.

16 and 17. *Frontispieces and borders*. The major part XVIth century. The greater number of the frontispiece were designed by GODFREY BALLAIN of Paris, some of them are by WILLIAM VAN PARYS. All were executed by the engravers in Plantin's service: ANTHO-

NY VAN LEEST, ARNOLD NICOLAÏ, GERARD JANSEN VAN KAMPEN, and CORNELIUS MULLER.

18. Plates of *Aguiloni Optica* (Plantin, 1613, fol).

19. Plates of *Spelen van Sinnen* (Silvius, 1562, 4to).

Plantin bought these plates from the widow of William Silvius, in 1583, at the same time as those of Guicciardini.

20. Plates of the *Incomst van prince Mathias* (Plantin 1579, 4to) and the *Incomst van den prince van Oraignien* (Plantin, 1579, 4to), engraved by ANTHONY VAN LEEST.

21. Plates engraved by the works on botany by Dodoens, Charles de l'Escluse and Matthew de Lobel.

On the 15th of July 1577 Plantin bought 800 copies of the *Adversaria Lobelii*, printed in London, by Purfoot in 1570, as also the plates used for this edition, for the sum of 1200 florins. At the sale at the death of John van der Loe (Loæus), the first editor of the Herbal of Dodoens, he bought the wood blocks used in the first edition of this work for a sum of 420 florins. In 1581 Plantin published a collection, comprising 2191 wood engravings used in these two books or executed at his cost for the works of Dodoens and de l'Escluse by the usual engravers of the printing office.

22. Plates of *Nurembergii Historia naturæ* (Plantin, 1635, folio.), engraved by CHRIST. JEGHER.

23. Plates engraved for *Cornelius Gemma, de Arte Cyclognomica* (Plantin 1569, folio).

24 and 25. Vignettes of the New Testament (Plantin 1573) drawn by GEOFFROY BELLAIN, engraved by

ARNOLD NICOLAÏ, CORNEILLE MULLER and GERARD JANSEN VAN KAMPEN.

26. *Plans of Towns* made for the first edition of Guicciardini, *Descrittione di tutti i Paesi Bassi* (G. Silvius 1561. folio). Bought by Plantin from the widow of William Silvius in 1583.

27. 74 *different Marks* of the Plantinian printing office of the XVIth and XVIIth centuries.

28 and 29. *Vignettes and Tail Pieces*, used in different works.

30. Plates of *Flavii Vegetii de Re Militari* (Plantin, 1585, 4to).

31 and 32. Vignettes for the Old Testament not used, drawn by GEOFFROY BALLAIN, and engraved by ARNOLD NICOLAÏ, CORNEILLE MULLER and GERARD JANSEN VAN KAMPEN.

XXI.

The Passage.

In the passage, which leads from this room to the following one, some copper plates with the printed proofs are exhibited in four frames.

1. *Cenotaph of Philip IV*, front-face.

2. *Cenotaph of Philip IV*, side-face.

Both drawn by ERASM QUELLIN and engraved by LUKE VORSTERMAN junior, for *Judocus Houbraken*, *Oratio funebris in exequiis Philippi IV* (Plantin, 1666, fol.).

3 and 4. Plates for the entrance of Albert and Isabella into Antwerp : *Historica narratio profectionis et inaugurationis Alberti et Isabellæ* (Plantin, 1602, fol.), engraved by PETER VAN DER BORGH.

XXII.

The 2nd Room of Wood Engravings.

Above the chimney in this room is a painting of the *Plantinian Mark*. The compasses are surrounded by a border of foliage, the ribbon is held by two allegorical figures. *Work* is represented by a labourer and *Constancy* by a woman holding a cross. There is a background of mountainous country. The picture was painted by ERASM QUELLIN who received 250 florins for it (1) (1640).

Canvas H. 1,19, L. 1,98 m.

On either side of the fireplace :

A portrait of a man and of a woman-unknown : by an artist of the XVIIIth century. Bequeathed to the Museum by Mr. François-Henri-Martin van Hal, 8 January 1897.

Above the entrance door, the hatchment of John-James Moretus, who died on the 5th of September 1757.

(1) Adi 20 Septembris 1640 : E. Quellinio pro pictura Laboris et Constantiæ 250 fl. (B. Moretus, Compte de l'argent pris à la caisse depuis le 1^r juillet 1640).

1 and 2. *The orders of the Roman empire.*

3. *The Escorial.*

These three plates were used in the Atlas of Ortelius. The first two are signed by ANTHONY WIERICX, and first appeared in the *Speculum Orbis Terrarum* by Corn. De Jode (Antwerp, Arnold Coninx, 1583); the third, dated 1591, was made by the usual engravers of Ortelius, the HOGENBERGS, of Cologne. These plates were bought in 1612 by Balthasar and John Moretus at the sale of the printing office of J. B. Vrints, at the same time as the copper plates of the maps of the Atlas of Ortelius.

4. *Antwerp Townhall.* Engraved for the French edition of Guicciardini, published by Silvius in 1567. This plate was bought in 1583 by Plantin, with the blocks of the plans of towns.

The mantel-piece and exit-door were carved by PAUL DIRICKX: the former bears the date of 1622, the latter was made for the large library in 1640.

Along the walls of this room, the following wood-blocks are exhibited in showcases:

5. Plates of the *Devises heroïques de Claude Paradin* (Plantin, 1562).

6. Plates of: *Joannes Goropius Becanus, Opera Hieroglyphica* (Plantin, 1580) and of *Jacobus Bosius, Crux Triumphans et gloriosa* (Plantin, 1617).

7 - 8. Plates of the *Emblemata Hadriani Junii* (Plantin, 1565) re-published in 1901 (latin edition) and in 1902 (Dutch edition) and plates of the *Emblemata Alciati* (Plantin, 1566) drawn by GEOFFROY BALLAIN

engraved by ALNOLD NICOLAÏ and GERARD VAN KAMPEN.

9. Plates of *Baronius, Annales Ecclesiastici* (Plantin, 1610-1629).

10. Plates of *Emblemata Sambuci* (Plantin, 1564), drawn by LUKE DE HEERE, P. VAN DER BORGH and PETER HUYS, engraved by CORN. MULLER, ARNOLD NICOLAÏ and GERARD JANSEN VAN KAMPEN.

11. Plates of *Euulemata Hesii* (Plantin, 1636), drawn by ERASM QUELLIN, engraved by CHRIST. JEGHER for 3 fl. each.

In the middle of the room, a showcase containing 36 water colours, painted in 1711 and 1712 by JAMES DE WIT, a Dutch painter, after the ceilings of the ancient Jesuit Church at Antwerp, painted by Rubens and his pupils in 1620. In 1718 a fire consumed these pictures, No other reproductions besides a certain number of sketches and two series of water colours are known. One, by JAMES DE WIT, is here exhibited reproducing 36 of the 39 compositions; the other, also belonging to the museum, made by MULLER, of Dresden, reproduces the 39 ceilings. Ten of our water colours were engraved by JAMES DE WIT himself; in 1751, JOHN PUNT engraved the whole collection.

XXIII.

The Gallery of Copperplates

The ornaments of this gallery are :

Four busts of apostles, in wood, and one in plaster.

Four frames with commemorative inscriptions in honour of John Moretus I, Balthasar Moretus I, Corn. Kiel (Kilianus) and Francis Raphelengien.

Around the room copper plates are exhibited in frames and showcases.

1. Frontispiece engraved for the *Messes de Georges de la Hèle* (Plantin, 1578, fol. max.), also used in the other musical publications subsequent to this one.

2. Portrait of *Balthasar Moretus I*, engraved by CORN. GALLE, junior, after ERASM QUELLIN.

The grisaille of which this plate is the reproduction, is exhibited in room II, No 2bis.

3. Portrait of *Plantin*, engraved by JOHN WIERICX.

4. Portrait of *Plantin*, of smaller size.

5. Portrait of *Cardinal Baronius*, engraved after a drawing in the Museum and bearing the inscription « Æ. SVÆ 56. »

6. Six etchings by PETER BOEL, representing *Birds*. These plates were not engraved for the Moretuses, who most probably bought them second-hand, after a small number of copies had been printed by the painter-engraver. This is very likely the cause of the great rarity of these etchings.

7. The four plates of *Entrée de la Reyne Mère*

(Marie de Médicis) *dans les villes des Pays-Bas, par le sieur de La Serre* (Plantin. 1632, fol.), engraved by ANDREW PAUWELS, after NIC. VAN DER HORST (1).

The Museum has two of the four drawings (see room II, nos. 22 and 23). The frontispiece of the work was engraved by CORN. GALLE.

8. *Madeleine*, by WIERICX (?), after TITIAN.

9. Portrait of *Otto Venius*, painted by his daughter GERTRUDE and engraved by PAUL PONTIUS.

10. Plates of : *Officium Beatæ Mariæ Virginis*, 4to. Most of these plates were engraved, by TH. GALLE, for the Plantinian edition of 1600. Part was made for the edition of 1609. These two books are exhibited in room XVIII, nos : 84 and 85. They were successively employed for the editions of 1622, 1624, 1652, 1680 and 1759. The original plates were copied or retouched for the last reprintings. The edition dated 1600, which only appeared in 1601, comprised 25 large plates and 42 wood cuts, engraved by THEODOR GALLE and partly drawn by him. The one of 1609 comprises 57 large plates and 38 wood cuts. The new plates were drawn by PETER DE JODE : the greatest part being engraved by TH. GALLE ; a certain number by CH. DE MALLERY.

11. Plates of : *Cinquante Méditations de la Passion de N.-S. par Fr. Costerus* (Plantin, 1587, 8vo), drawn and engraved by PETER VAN DER BORGH.

(1) 6 february 1632. A. Adrien Pauwels voor reste vande plaet van Antwerpen, fl. 4 s. 8. Also dat hy heeft ontvangen vande plaet van Bergen, fl. 36, vande plaet van Brussel, fl. 40, van Antwerpen, 44 fl.

See also the note on page 18.

12. Plates of : *S. Epiphanius, ad Physiologum*, (Plantin. 1588, 8vo.), engraved by PETER VAN DER BORGHT:

13. Plates of : *Les XV Mystères du Rosaire par le seigneur de Bétencourt* (Plantin, 1588, 4to), engraved by PETER VAN DER BORGHT.

14. Twelve Plantinian marks most of them XVIth century.

15. Plates of : *J. J. Chifflet, Anastasis Childerici I* (Plantin, 1655, 4to).

16. Plates of : *Joannes Boenerus, Delineatio historica fratrum minorum occisorum* (Plantin, 1635. 4to), engraved by ANDRÉ PAUWELS.

17. Plates of : *Fr. Costeri Meditationes in Hymnum Ave Maris Stella* Plantin, 1589, 8vo.), engraved by PETER VAN DER BORGHT.

18. *St. Hieronymus*, engraved by LAUVRAY.

19. *Drawing-book of Peter-Paul Rubens*. Twenty plates engraved by PAUL PONTIUS.

20. Four Missal frames, folio.

21. Plates of : *Jac. Cateri Virtutes Cardinales* (Plantin. 1646, 4to). engraved by C. GALLE; Senior.

22. Titlepage and plates of : *Petri Biveri Sacrum Sanctuarium* (Plantin, 1634, 4to).

These plates were made by ADRIAN COLLAERT for : *Barth. Riccius, Triumphus Jesu Christi crucifixi* (Plantin, 1608, 8vo). They were retouched up for the book of P. BIVERUS by CH. DE MALLERY.

23. Plates of : *Thom. Saillii Thesaurus precum* (Plantin, 1609, 8vo), engraved for 18 fl. each, by TH. GALLE,

after ADAM VAN NOORT and PETER DE JODE (1).

24. *The Passion of J.-C.*, engraved by LUCAS VAN LEYDEN, 1521, marked : *M Petri exc.* republished in 1900.

25. Frontispiece of : *Balth. Corderii Job elucidatus*, (Plantin. 1645, fol.), engraved by CORN. GALLE, junior, after ABR. VAN DIEPENBEECK.

26. Frontispiece of : *Imago primi sæculi Societatis Jesu*, (Plantin, 1640, fol.), engraved by CORN. GALLE, senior, after PHIL. FRUYTIERS.

27. Frontispiece of : *Roderici de Arriaga Disputationes theologicæ* (Plantin, 1643, fol.), engraved by CORN. GALLE, junior after ER. QUELLIN, The drawing is in room II, n° 48 (2).

28. Frontispiece of : *Las Obras de la S. Madre Teresa de Jesus*. (Plantin, 1561).

29. Frontispiece of : *The Imitation of J. C.* (Plantin, 1655, 8vo).

30. Plate representing a saint, in ecstasy before the book of the Canticles, which two angels show him.

31. Frontispice of : *Biblia Sacra* (Plantin, 1645, 8vo.)

32. Portrait of *Pierre Aloïs Carafa*, engraved by

(1) *Workmen-register*, 13 septembre 1608. A. Adam van Noort pour 9 patrons des figures des Litanies nouvelles de P. Saillius, à 36 patars pièce fl. 16 s. 4.

31 octobre 1608. A. Peeter De Jode pour 13 figures du R^d père Saillius qu'il fait les patrons à 50 sous . . fl. 32 s. 10.

1 Aug. 1609. A. Peeter De Jode trois figures de Salles fl. 7. s. 10.

(2) *Workmen-register*, 22 junii 1622. Erasmo Quellino voor teekeninghe van diversche groote houte letteren en van den titel *Arriaga theologia* fl. 37

CORN. GALLE, senior, for *Silvestri a Petra Sancta de Symbolis Heroicis* (Plantin 1634, 4to).

33. Seven plates of *Officia propria Sanctorum Ecclesie toletanæ* (Plantin, 1616, 8vo), engraved by HIERONYMUS WIERICX, CH. DE MALLERY, THEODORE GALLE, CORNELIS GALLE and J. COLLAERT to the order of Philipe de Peralta.

34. Eight plates of: *Exercicios de devocion y oracion* (Plantin, 1622, 8vo), engraved by HIERONYMUS WIERICX, CORN. and THEOD. GALLE, JOHN COLLAERT and CH. DE MALLERY.

35. Frontispiece of *Frederici de Marselaer, Legatus*, engraved by CORN. GALLE after THEOD. VAN LOON (Plantin, 1626, 4to).

36. *The Infante-Cardinal offering his sword to the Virgin*. Plate engraved by CORN. GALLE for: *Barth. de Los Rios, de Hierarchia Mariana* (Plantin, 1641, fol.), after the picture painted for the high altar of the church of the village of Calloo by ANT. WÉRY.

37. Frontispiece of *Philomathi Musæ juveniles* (Plantin, 1654, 4to), engraved by CORN. GALLE, junior.

38. Portrait of *J. B. Houwaert*, by JOHN WIERICX.

39. Plates of: *A Service of the Virgin*, 12mo., drawn and engraved by JOHN WIERICX. Published for the first time in 1900.

40. Portrait of *Cardinal Bellarminus*, engraved by CH. DE MALLERY, for: *Jac. Fuligattus, vita Roberti Bellarmini* (Plantin, 1631, 8vo).

41. Portrait of *Philip Neri*, engraved for *Gabriel Palæoti de Bono Senectutis* (Plantin, 1598, 4to).

42. Plates of a 16mo edition of the *Hours of the Virgin* drawn by MART. DE VOS, engraved by CRISPIN VAN DEN PASSE, in 1588. The drawings for these engravings are in room II, No 17. Published for the first time in 1900.

43. Plates of: *Silvestri a Petra Sancta Symbola heroica* (Plantin, 1634, 4to).

From 13th December 1633 to 23rd of June 1634, Balth. Moretus paid 268 fl. 1 s. to Andrew Pauwels for the improvement of the figures of the R. P. Silvester a Petra Sancta. This information, added to that which we find in the accounts of the Plantinian house for other books, leads us to believe that the Jesuit fathers had the plates, destined for works of the members of the company, engraved by artists whom they paid regular wages, and that these plates were afterwards finished by more skilled engravers.

44. Portraits of foresters and counts of Flanders, used in: *Les Généalogies et anciennes descentes des Forestiers et Comtes de Flandre*, by CORN. MARTIN, adorned with portraits collected by Peter Balthasar, and himself. Antwerp, J. B. Vrints, 1598. Printed by James Mesens. A second edition, printed by Robert Bruneau for J. B. Vrints, was sold at the Plantinian shop. The editor had these portraits engraved upon copper.

The plates of the *Counts of Flanders* were bought at the mortuary sale of J. B. Vrints by Balthasar and John Moretus in April 1612.

45. Plates of *the Entrance of Albert and Isabella* (Plantin, 1602, fol.), engraved by P. VAN DER BORGH

after the composition of OTTO VENIUS and the drawings of JUST DE MOMPER (1).

46. Frontispiece of the above.

47. Frontispiece of *the Entrance of Prince Ernest* (Plantin, 1595, fol.).

48. Second frontispiece of the above, engraved by PETER VAN DER BORCHT. The designs for the triumphal arches were by OTTO VENIUS. The city of Antwerp granted John Moretus a subsidy of 600 fl. to provide for the expenses of this work (2).

The reduction for the engraver of these designs was made by CORN. FLORIS and JUST DE MOMPER (3).

49. Frontispiece of : *L'Arciduca d'Austria Fernando Carlo* by P. Diego Lequile (Plantin. 1653, fol.), engraved by CONRAD LAUWERS (4).

(1) Aen Joos de Mompre voor het maken ende teekenen van twee frontispicia, 24 fl., voor den bouck van de triumphe van de incompste van hare Hoocheden (Acte van 14 octobris 1600).

1599. Joos de Mompre 27 stuck schilderyen geleverd voor den zelfden bouck, 200 fl. (Accounts of the city).

(2) Adi 28 november 1594. Reçu de Sr Joris Vekemans la somme de florins 325 à bon compte des figures de l'Entrée de l'Archiducq, lesquelles j'ai entrepris de faire faire par P. van der Borch fl. 325.

Adi 5 Mars 1595. Reçu pour reste de 600 fl. lesquels messieurs avoyent promis de bailler en subsides des figures fl. 275. (Accounts of John Moretus I).

(3) Cornelis Floris ende Joos de Momper schilders de somme van 187 fl. 10 sch. art. hun competerende van dat sy de patroonen van de spectaclen hier gesteld ter incompste van synder Hoocheyt den Eerstherdige van Oistenryck gestelt hebben op den cleynen voet omme geëst en gedrukt te worden, naer vermogen van den acte collegiael van den 5 Januarij, 1595 — CLXXXVII. II. X. sc. art. (Accounts of the city. 1 feb. 1594 to 31 jan. 1595).

(4) 31 May 1653. Betaelt aen Coenrad Lauwers voor het snijden van den tytél van l'Arciduca d'Austria fl. 36.

50. Frontispiece of: *Aug. T'ornielli Annales sacri* (Plantin, 1620, fol.), engraved by THEODORE GALLE, after P. P. RUBENS. The artist received 20 florins for this titlepage as well as for the following of the same size; the engraver received 75 fl., the copper included.

51. Frontispiece of: *Lud. Bosii Opera* (Plantin, 1632, fol.), engraved by CORN. GALLE, senior, after RUBENS. The engraver was paid 95 fl. for the plate, the copper included.

52. Frontispiece of: *Jacobi Bosii Crux triumphans* (Plantin, 1617, fol.), engraved by THEOD. GALLE after RUBENS at the price of 75 fl., the copper included.

53. Frontispiece of: *Breviarium Romanum* (Plantin, 1628, fol.), engraved by THEOD. GALLE after RUBENS, for the 1614 edition of this work.

54. Frontispiece of: *Balth. Corderii Catena sexaginta quinque patrum Græcorum in S. Lucam* (Plantin, 1628, fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 80 fl.

55. Frontispiece of: *Justi Lipsii Opera* (Plantin, 1637, fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 90 fl., the copper included. It is the reproduction of the drawing in room II, no. 36.

56. Frontispiece of *Heriberti Rosweydi Vitæ patrum* (Plantin, 1615, 2nd edit., 1628 fol.), engraved by THEOD. GALLE. Balthasar Moretus paid the engraver for the plate and drawing 73 fl.

57. Frontispiece of the same work, 1628 edition, engraved by CORN. GALLE, senior, after ABRAHAM VAN DIEPENBEECK. The engraver received 90 fl., the artist

20 fl. This design is wrongly ascribed to RUBENS (1).

58. Frontispiece of: *Barth. de Los Rios, de Hierarchia Mariana* (Plantin, 1641, fol.), engraved by CORN. GALLE, junior, drawn by ER. QUELLIN, from suggestions of Rubens (2).

The drawing is exhibited in room II, no. 44.

59. Frontispiece of: *Francisci Haræi Annales ducum seu principum Brabantiae*, 1st and 2nd volumes (Plantin, 1623, fol.), engraved by CORN. GALLE, senior, after Rubens, at a cost of 75 fl.

60. Frontispiece of: *Luitprandi Opera* (Plantin, 1640, fol.), composed by RUBENS, drawn by ER. QUELLIN, engraved by CORN. GALLE, junior. The drawing for this plate is in room II, no. 38.

61. *Arms of Urban VIII*, held by two angels, engraved by C. GALLE, probably after RUBENS.

62. Frontispiece of: *Dionysii Areopagitæ Opera* (Plantin, 1634, fol.), engraved by CORN. GALLE senior after RUBENS, at a cost of 100 fl.

63. Frontispiece of: *Icones imperatorum Goltzii* (H. and C. Verdussen, 1708, fol.), Plate engraved by CORN. GALLE, senior, for the edition of the works of Goltzius, published in 1644-1745 by Balth. Moretus. The Museum has the drawing (See room II, No. 39). This plate, as well as the other frontispieces of the same work, was

(1) 12 sept. 1627. Aen Abraham van Diepenbeeck voor teecken en van den nieuwen titel Vitæ patrum fl. 20.
(Personal expenses of Balth. Moretus).

(2) Ad Galleum his diebus misi frontispicii imaginem, quam Quellinus ex. D. Rubenii præscripto delineavit (Balthasar Moretus to Barth. de Los Rios, the 28 mai 1639).

sold by the Moretuses to the Verdussens, and bought back by the Plantin-Moretus Museum from some merchants who had become the owners of it.

64. Frontispiece of: *Franc. Logus a Coriolano, Summa Conciliorum omnium*. (Plantin, 1623, fol.), engraved by CORN. GALLE, senior, after RUBENS, at a cost of 75 fl.

65. Frontispiece of: *Balth. Corderii Expositio patrum Græcorum in Psalmos*. (Plantin, 1646, fol.), engraved by PETER DE JODE, after ER. Quellin. (1).

The original drawing is in room II, no. 52.

66. Frontispiece of: *Hermannus Hugo, De Militia equestri* (Plantin, 1630, fol.), engraved by CORN. GALLE, senior.

The other plates of this work were engraved by ANDREW PAUWELS and one of the BOLSWERTS.

67. Frontispiece of: *Leonardi Lessii de Justicia et Jure*, engraved in 1617, by CORN. GALLE, senior, after RUBENS.

68. Frontispiece of: *Fr. Aguilonii Optica* (Plantin, 1623, fol.), engraved by THEOD. GALLE, after RUBENS. The drawing is to be found in the British Museum.

69. Portrait of *Leonardus Lessius*. Drawn by RUBENS and engraved by CORN. GALLE senior for: *Lessii Opuscula* (Plantin, 1626, fol.).

Rubens received 12 florins for the drawing of this portrait.

70. Frontispiece of: *Francisci Haraei Annales ducum*

(1) 26 sept. 1642. Betaelt aen P. de Jode voor eene plaete van den Tytel van Corderius in Psalmos fl. 72.

seu principum Brabantiae, volume 3, engraved after RUBENS, by LUKE VORSTERMAN, senior, to the order of THEOD. GALLE.

71. Frontispiece of: *de la Serre, Entrée de la Reyne-mère du Roy trèschrestien dans les villes des Pays-Bas* (Plantin, 1632, fol.). This plate was falsely ascribed to RUBENS; it was drawn by NIC. VAN DER HORST (1), and engraved by CORN. GALLE, senior, at a cost of 95 fl.

72. Frontispiece of: *Mathieu de Morgues, Diverses pièces pour la défense de la reyne-mère* (Plantin, 1637, fol.), engraved by CORN. GALLE, senior, after ER. QUELLIN. The drawing for this plate is in room II, no. 50.

73. Frontispiece of: *Hermannus Hugo, Obsidia Bredana* (Plantin, 1626, fol.), engraved by CORN. GALLE, senior, after RUBENS. The drawing is in the National Gallery, London.

74. Portrait of: *The Count-Duke of Olivarez*, made for: *Luitprandi Opera* (Plantin, 1640, fol.), engraved by CORN. GALLE, junior, after ER. QUELLIN. The drawing is in room II, no. 37.

75. Portrait of *Justus Lipsius* engraved for the edition of the works of *Seneca*, (Plantin, 1615, fol.), by CORN. GALLE, senior, after RUBENS, at a cost of 54 fl. copper included.

76. Frontispiece of: *Jean Boyvin, le siège de la ville de Dole* (Plantin, 1638, 4to.), engraved by C. GALLE, after ER. QUELLIN. The drawing is in room II. no. 40.

(1). See note on page 18.

77. Frontispiece of : *Las obras en verso de Don Francisco de Borja, principe de Esquilache* (Plantin, 1643. 4to.), engraved for *Augustini Mascardi Sylvae* (Plantin, 1622, 4to.), by THEO. GALLE, after RUBENS, at the cost of 32 fl. the copper included.

78. Frontispiece of : *Silvestri a Petra Sancta Symbola heroica* (Amsterdam, Janssonio-Waesbergii et Henr. Wetstenius, 1682, 4to.). This plate served at first in the Plantinian edition of 1634 of the same book, for which it was engraved by CORN. GALLE senior, after RUBENS (See no. 43 of the same room).

79. Frontispiece of : *Stephani Simonini Silvæ Urbanianæ* (Plantin, 1637, 4to.), engraved by CORN GALLE senior, after RUBENS, having served at first in *M. C. Sarbievii Lyricorum libri IV*. The grisaille made for this plate is in room II, no. 13.

80. Frontispiece of : *Maphæi nunc Urbani VIII Poemata* (Plantin, 1634. 4to.), engraved, as well as the portrait of the Pope exhibited no. 82 of the same room by CORN. GALLE senior, after RUBENS, at a cost of 60 fl. for the two plates.

81. Portrait of *John van Havre*, engraved by CORN. GALLE senior, after RUBENS, for : *Joannes Van Havre, Arx virtutis* (Plantin, 1627, 4to.).

82. Portrait of *Urban VIII*, engraved for his *Poemata* (See higher no. 80).

83. Plates of : *Martyrologium S Hieronymus*. Facsimile engraved upon copper from an ancient manuscript, belonging at that time, to the Abbey of Echternach and to-day to the Bibliothèque nationale of Paris. The

first plate of the series mentions that the work was undertaken at the cost of Balth. Moretus, under the direction of Heribertus Rosweyds. They were engraved by ANDREW PAUWELS, who received 12 fl. 10 s. per plate. This artist worked at the 25 existing plates, from the month of September 1628 up to the month of November 1633. There are two different states of the first plate ; the first has the following heading : « Martyrologium S. Hieronymi » ; the second « Martyrologium S. Hieronymi quale in membranis Epternacensibus ante annos nongentos scriptum servatur, et anno 1626, ære incisum, usque ad julium, habetur in Officina Plantiniana, cura R. P. Heriberti Rosweidi S. J. sumptu Cl. V. Balthasaris Moreti. » The year 1626 is erroneously given instead of 1628. In 1675 the first plate was printed in the *Propylæum* of volume II of the month of April of the *Acta Sanctorum* and received at that time the inscription which is now upon it. These plates probably form the first essay of reproduction in fac-simile of a manuscript. The work remained incomplete and the engraved plates were never published. In 1660 Balth. Moretus had nine copies printed.

84. Frontispiece of : *Graduale Romanum* (Plantin, 1599, fol.).

85. Portrait of *Godefroy Hermant*, doctor of the Sorbonne by CORN. VERMEULEN.

86. Portrait of *John James Chifflet*, engraved in 1647, after NIC. VAN DER HORST, by CORN. GALLE, junior, for the first volume of the works of J. J. Chifflet (Plantin, 1647, 3 vols, fol.).

87. Portrait of a clergyman.

88. Frontispiece and three plates of *Breviarium Romanum* (Plantin, 1697, fol.).

89. *S. Hieronymus*, engraved by JOHN SADELER, after CRISPIN VAN DEN BROECK for *Opera divi Hieronimi* (Plantin, 1579, fol.).

90. Portrait of *Ferdinand III*, King of Hungary, engraved by CORN. GALLE, senior, after PETER DE JODE, for *Andr. Guil. Dietelii Exercitatio theologica* (Plantin, 1631, fol.). The engraving, drawing and copper complete, was paid 86 fl. to THEO. GALLE (1).

91. Frontispiece of : *Roderici de Arriaga Cursus Philosophicus* (Plantin, 1632, fol.), engraved by CORN. GALLE senior, from a drawing by PETER DE JODE (2). The engraver received 95 fl. for his work, the maker of the drawing 27 fl.

92. Portrait of *Pope Clement VIII*, engraved for *Ortelius Theatro del mondo*, 1612.

93. Frontispiece of : *the Entrance of Albert and Isabella* (see No 45), engraved by THEOD. GALLE, at a cost of 30 fl.

94. *St. Augustinus* engraved by JOHN SADELER, after CRISPIN VAN DEN BROECK, for *Opera divi Aurelii Augustini* (Plantin, 1577, fol.).

(1) Ao 1631, den 17 Januari, Cornelis gesneden Ferdinandus te peerd, in folio, de Jode geteekent, met verhelpen en cooper alles te samen fl. 86

(1) Adi 23 febr. 1632. Pour la délinéation du titre d'Arriaga à de Jode fl. 27

Adi 16 febr. 1632. Cornelis gesneden tytel in folio Cursus philo. met den hof fl. 95

95. Frontispiece of : *Chrysostomus Henriquez, Menologium Cistertiense* (Plantin, 1630, fol.). engraved by CORN. GALLE senior, at a cost of 86 fl.

96. Frontispiece of : *Caroli Neapolis Anaptyxis ad Fastos Ovidii* (Plantin, 1638, fol.). engraved by JAC. NEEFS, after ER. QUELLIN. The drawing is in room II. No 43.

97. Four plates of : *L. Guicciardini, Descrittione di tutti i Paesi Bassi* (Plantin, 1581, fol.) : the Cathedral, the Hanseatic House, the Town Hall, and the Exchange of Antwerp, engraved by HOGENBERG of Cologne. These four plates were retouched by THEOD. GALLE, in 1609, for *P. Scribanius, Antverpia* (Plantin, 1609. 4to).

98. Frontispiece and seven plates of the work on anatomy : *Vivæ imagines partium corporis humani* (Plantin, Lat. edit. 1566 ; Dutch. 1568, small fol.). The plates were copied from the treatise on anatomy by Valverde (Rome, 1560). LAMBERT VAN NOORT drew the frontispiece, and received 3 fl. 10 s. for it : PETER and FRANCIS HUYS engraved the plates, at 11 fl. each. The first of these plates were engraved before 1562 (1).

(1) 14 sept. 1564. Figures d'anatomie en cuivre, débiteur par casse. J'ay receu de Pierre Huys à diverses fois, 7 planches de cuivre des figures de l'Anatomie et payé pour chacune 11 fl. qui font ensemble 77 fl.

J'en ai retiré 3 desdictes planches de Sylvius qui les avoit prinses sur soy en partie et partie achaptées à la vendue de mes biens (1562) pour ce, je les mets pour autres 11 fl. pièce. combien qu'ils en ayent cousté 12 33 fl.

XXIV.

Drawing-Room on the First Floor.

The furniture of this room, hung with gilt flemish leather consists of a table and some oak chairs, a chest on which stand three large vases of Japanese porcelain with baked on ornamentation, and a cut glass lustre. The chimney-piece in oak was carved by PAUL DIRICKX in 1638. In the fire-place is a pair of iron fire dogs, with copper handles.

Opposite to the fire-place is a Louis XV clock part of the legacy of M. Francis-Henry-Martin van Hal.

Around the room hang six portraits of the family.

1. **VAN REESBROECK** (JAMES). *Portrait of Balthasar Moretus II* (1615-1674). He wears his hair long and has light moustache.

Upon his black coat a large white turned down collar (1).

Panel. H. 0,65 m., L. 0,50 m.

2. **VAN HELMONT** (JOHN), master 1675-1676. *Portrait of Theresa-Mathilda Schilders* (1696-1729), wife of John-James Moretus. She is dressed in a cashmere with red ground, upon a white bodice ; the hair is curled and powdered.

Pour 22 planches taillées en cuivre à Pierre Huys et François Huys L. 40-6-8.

Le 5 fév. 1566. Le Chapiteau d'Anatomie. J'ai payé à maistre Lambert van Noort pour le portraict dudict chappiteau. . fl. 3-10

A Pierre Huys pour la taille 11 fl.

1) See note page 35, note 1.

Canvas. H. 0,80 m., L. 0,63 m.

This portrait, with the following and that of Pope Clement XI, cost 75 fl. 12 s., on the 8th of July 1717 (1).

3. **VAN HELMONT (JOHN)**. *Portrait of John-James Moretus* (1690-1757). He wears a red velvet coat, a flowered waistcoat and a large powdered wig.

Canvas. H. 0,81 m., L. 0,65 m.

4. **ANONYMOUS**. *Portrait of Balthasar Moretus IV* (1679-1730). He is dressed in blue velvet and wears a long curly wig.

Oval canvas. H. 0,80 m., L. 0,62 m.

5. **ANONYMOUS**. *Portrait of Isabelle-Jacqueline de Mont, alias Brialmont* (1682-1723) wife of Balthasar Moretus IV. She wears a blue velvet bodice and holds some flowers in her hand.

Oval canvas. H. 0,80 m., L. 0,62 m.

6. **VAN REESBROECK (JAMES)**. *Portrait of Anna Goos* (1627-1691). She wears a black dress, with a large lace collar; her hair falls in ringlets over her shoulders behind; whilst in front she has a straight fringe (2).

Panel. H. 0,65 m., L. 0,49 m.

Above the chimney-piece:

7. **VERDUSSEN (PETER)**, 1662-?. *Landscape*. In the middle of the picture is a bridge with steep incline,

(1) Ick onderschreve kenne voldaeen te syn van het schilderen van de conterfeytsels van d'heer Moretus en madame syne huysvrouwe, als oock van het conterfeytsel van den tegenwoordigen paus. In Antwerpen, 1717, den 8 Julius.

Joan. VAN HELMONT.

(At the back). aen Helmont 27 patacons in specie, 8 Juli 1717 fl. 75.12.

(2) See page 35, Note 1.

which two peasants mounted on asses and a group of passengers are crossing. To the right is a wooded hill and a castle upon an isolated rock ; to the left, two bushy trees, on the plain some huntsmen are riding ; a fisherman is seated on the bank of the torrent which passes under the bridge, a beggar is sitting near the road. The figures are ascribed to GASPARD BROERS.

Signed : « P. VERDUSSEN ».

Canvas. H. 1.32 m., L. 1.89 m.

XXIV.

The License Room.

Three steps conduct the visitor to this room which looks into an interior yard, and has no other ornament but a copy by BESCHEY (1) of a *portrait of Balthasar Moretus I* (Room II, N^o 11), placed upon the antique chimney, an old statuette of Brabo flinging away the hand of Antigonus, and a modern reproduction in relief of a panorama of Antwerp.

In the showcases which surround the room and in the frames hung on the walls, some of the licences granted to Plantin and his successors by the ancient Belgian and foreign sovereigns are exhibited. These licenses have been carefully preserved, as documents of such importance deserve to be. In fact, they alone

(1) 1757,7 ber 30. Betaelt aan de schilder Bescheye voor het copieren van het portret van B. Moretus fl. 21 (*Huishouden* 1754-9 f^o 289).

gave printers the right to publish their productions ; and by them alone the monopoly of the works the authors confided to them was guaranteed.

In the showcase placed between the chimney and the window is a collection of the most ancient and important licenses granted to Plantin (1555-1589). They are :

1. A license by the Emperor of Germany, dated the 28th of February 1576, with the signature of Maximilian II, and granting to Plantin and his successors a licence of free trade in al the States of the Empire. The great seal of the Emperor, contained in a wooden box, is attached to this document.

2. The letter in Latin which Philip II wrote to Plantin, to inform him that he took the printing of the polyglot Bible under his royal protection and that he sent Arias Montanus to conduct the work. It is dated Madrid, the 23rd of March 1568, and bears the signature of Philip II and of his secretary Gabriel de Çayas.

3. The license in Latin which Cardinal Granvelle granted to the same work in the vice-royalty of Naples for a term of twenty years. Dated Naples, the 26th of September 1572.

4. The approval given by the Faculty of Theology of Louvain to the same work, dated the 26th of March 1571 and written in Latin.

5. The license for the book : *Officium Missæ*, 1568, written in Flemish and bearing the royal seal of Spain.

6. The first license granted to Plantin the 5 april 1555 for the three books : *l'Institution d'une fille noble*, *Flores de Seneca* and the first volume of *Roland furieux*.

7. The license in Latin of the book : *Marchantius Flandria*, 1567.

8. The approval given by the doctors of the Sorbonne, Paris, to the Latin translation of the Bible of Sante Pagnino, destined to be inserted in the polyglot Bible. It is in Latin, daten the 8th March 1569, and bears the signatures of six doctors.

9. Above this showcase, in a frame hung against the wall, some of the licenses granted to John Moretus I (1589-1610) are exhibited.

Between the chimney and the entrance door are a showcase and a frame containing more licenses granted to Plantin. We mention the following documents : —

10. The license for the work : *Petrus Serranus, Commentarius in Ezechielem* (1572) bearing as signature the words by the hand of Philippe II : *Yo el Rey*.

11. For the *Carte des places nouvellement conquises au pays de Vermandois et Picardie : Saint Quentin, Han et Chastellet* (1557). Of this map, drawn by John de Surhon, no copy is to be found.

12. The license of the *Discours sur les causes de l'exécution faicte es personnes de ceulx qui avoient conjuré contre le roy de France et son estat*, 7 Nov. 1572.

13. A diploma granted by Cosmo dei Medici to Lewis de Schöre, in 1569, bearing the signature of the Grand-Duke of Tuscany.

14. The license for the polyglot Bible guaranteeing, for 20 years, the monopoly of the work in France,

dated the 13th of April 1572 and bearing the Royal seal of Charles IX.

15. In the showcase under the windows some licenses granted to Balthasar Moretus I are exhibited (1618-1641).

Opposite to the chimney in a showcase (16) and in a frame (17) are some licenses, granted to the brothers Balthasar I and John Moretus II (1610-1618); in a second showcase (18) and frame (19), some licenses granted after 1641 to the successors of Balthasar Moretus I, by the Kings of Spain the Emperors of Austria, the French Republic, the Popes, the Bishops of Antwerp and some Abbots.

XXVI.

The Room of Copper Plates.

AFTER RUBENS AND VAN DYCK.

1. *The Adoration of the Shepherds*, engraved by LUKE VOSTERMAN, after P. P. RUBENS.

2. *The Apparition of Angels to the Holy Women near the Grave of Christ*, engraved by LUKE VORSTERMAN, after P. P. RUBENS.

2^{bis}. *Portrait of Rubens*, by the artist himself, engraved by PAUL PONTIUS.

3. *The Miracles of Saint Francis Xavier*, after P. P. RUBENS. Anonymous copy of the plate of MARINUS.

3^{bis}. *The Portrait of the Count-Duke of Olivares*, by PAUL PONTIUS, after P. P. RUBENS.

4. *Christ on the Cross*, engraved by SCHELTE A BOLSWERT, after ANT. VAN DYCK.

5. *The Adoration of the Magi*, by LUKE VORSTERMAN, after P. P. RUBENS.

6. *The Martyrdom of Saint-Lievin*, engraved by CORN. VAN CAUKERCKEN, after P. P. RUBENS.

7. *The Descent of the Holy Ghost*, engraved by PAUL PONTIUS, after P. P. RUBENS.

8. *The Adoration of the Shepherds*, engraved by LUKE VORSTERMAN, after P. P. RUBENS.

9. *The Education of the Virgin*, engraved after P. P. RUBENS, by an anonymous artist.

9bis. *Count-Duke d'Olivares*, engraved by PAUL PONTIUS, after P. P. RUBENS.

10. *The Lord's Supper*, engraved by PETER SOUTMAN, after the fresco of LEONARDO DA VINCI; probably RUBENS provided him with a copy.

11. *The March of Silenus*, engraved by PETER SOUTMAN, after P. P. RUBENS.

12. *The Adoration of the Magi*, engraved by JOHN WITDOECK, after P. P. RUBENS.

13. *Thomyris and Cyrus*, engraved by PETER PONTIUS, after P. P. RUBENS.

ENGRAVINGS AFTER RUBENS, VAN DYCK

AND JORDAENS

AFTER RUBENS :

1. *The Marriage of the Virgin*, by SCHELTE A BOLSWERT.

2. *The Resurrection of Christ*, by S. A BOLSWERT.

3. *The Trinity*, by S. A BOLSWERT.

4. *The Holy Family*, by J. WITDOECK (Quondam praegnantem).

5. *Christ giving the keys to Saint-Peter*, by PETER DE JODE.

6. *The Return from Egypt*, by S. A BOLSWERT.

7. *Episodes in the life of Henry IV*, two sketches engraved by PETER MARTENASIE.

8. Two bas-reliefs, *Tritons and Naiads*, by THEOD. VAN KESSEL.

9. *Achilles amongst the daughters of Lycomedes*, by CORN. VISSCHER.

10. *Saint-Francis of Assisi receiving the brands*, by LUKE VORSTERMAN, senior.

11. *Saint Rochus interceding for the pestiferous*, by PAUL PONTIUS.

12. *The birth of Christ*, by S. A BOLSWERT.

13. *Lion Hunting*, by S. A BOLSWERT.

14. *Wolf Hunting*, by WILLIAM DE LEEUW.

15. *The Raising of Lazarus*, by BOECE A BOLSWERT.

16. *The Assumption*, by S. A BOLSWERT (R. P. Guardiano).

17. *The Education of the Virgin*, by S. A. BOLSWERT.

18. *The Adoration of the Magi*, by S. A. BOLSWERT.

19. *The Flagellation*, by P. PONTIUS.

20. *Portrait of Rubens*, by P. PONTIUS.

AFTER JORDAENS :

21. *The Adoration of the Shepherds*, by PETER DE JODE.

22. *The Satyr and the Peasant*, by LUKE VORSTERMAN.

23. *The Satyr and the Peasant*, by JAMES NEEFFS.

24. *The Adoration of the Shepherds*, by MARINUS.

25. *Argus and Io*, etching by JORDAENS.

26. *The Carnival*, by SURUGUE junior.

27. *Jupiter and the goat Amalthea*, by S. A BOLSWERT.

28. *Zoo d'oude songen, zoo pepen de Jongen*. (As the old people sing, so the young ones pipe), by S. A BOLSWERT.

29. *Vanity*, by an anonymous artist.

AFTER VAN DYCK

30. *Saint-Rosalie*, by P. PONTIUS.

31. *Portrait of count Henry van den Bergh*, by P. PONTIUS.

32. *Portrait of Prince Thomas of Savoy*, by P. PONTIUS.

33. *The March of Silenus*, by S. A BOLSWERT.

34. *Christ carrying the Cross*, by ALEX. VOET.

35. *The Crowning with Thorns*, by S. A BOLSWERT.

36. *The Holy Family with a circle of Angels*, by S. A BOLSWERT.
37. *Samson and Dalilah*, by HENRY SNYERS.
38. Eight Portraits, by PAUL PONTIUS and LUKE VORSTERMAN.
39. *Christ dead, mourned by his mother*, by LUKE VORSTERMAN.
40. Same subject, by LUKE VORSTERMAN.
41. Eight portraits, by LUKE VORSTERMAN, P. DE JODE, CORN. GALLE, S. A BOLSWERT and P. PONTIUS.
42. *The mystical Marriage of blessed Hermannus Josephus*, copy after PONTIUS.
43. Portrait of *Mary-Louise de Tassis*, by CORN. VERMEULEN.
44. *The Virgin and the Infant Jesus*, by HENRY SNYERS.
45. *The Erection of the Cross*, by S. A BOLSWERT.
46. *Christ on the Cross with Saint Francis*, by PETER DE BAILLIU.
47. *The Holy Family*, by S. A BOLSWERT (*Magna Trias*).
48. Seven portraits of Countesses and Counts, by P. LOMBART.
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XXVI.

The Room of Antwerp Engravers.

In this room works of the most celebrated and characteristic masters of the Antwerp School are exhibited. It forms a whole with the gallery which the Visitor has just left.

FRAME I.

1. CORNELIUS METSYS or MASSYS (1499-1560?). Several small engravings.
2. CORN. BOS ('s Hertogenbosch, 1510? Antwerp, 1560). *Venus and Adonis*, after Titian.
3. PETER HUYS (1519-1581). *Mary at the foot of the Cross*.
4. FRANCIS HUYS (1522-1560). *The Lute Tuner*.
5. PETER PERRET (born 1555). *Painting*, after H. Speekart.

FRAME II

6. PETER COECK (born at Aalst in 1507, came to Antwerp in 1527. † Brussels, 1550). *The customs of the Turks*. Six of the ten plates forming the complete series.

FRAME III

THE SADELERS.

7. JOHN (born at Brussels in 1550, came to Antwerp in 1555, died at Venice in 1600). *Portrait of Emanuel Philibert of Savoy*.
8. GUY (1570-1629). *The origin of the Order of Dominicans*.
9. GUY. *Portrait of Sigismond Bathori*.
10. JUSTUS (born in 1533). *Two Landscapes*, after PAUL BRIL.
11. RAPHAEL, Junior (born in 1584). *The Assumption of the Virgin*.

FRAME IV

12. JEROME WELLENS, known by the surname COCK (1510-1570). *The Metamorphosis of Daphne*.
13. PETER BRUEGHEL (1530?-1569). *A mountainous Landscape*.
14. HANS BOL (born at Malines in 1534, became a citizen of Antwerp in 1574, died at Amsterdam in 1593). *Geese Jousting*.
15. CRISPINUS VAN DEN PASSE (born in 1536, received in the Guild of St. Luke at Antwerp in 1585). *Two landscapes*, after PAUL BRIL.

FRAME V

THE BROTHERS WIERICX.

16. JOHN (born 1549). *The Virgin in a closed garden*.
17. HIERONYMUS (1553-1619). *The Virgin of the seven Sorrows*. Before letters. The drawing of this engraving, by CRISPIN VAN DEN BROECK is exhibited in room II, No 20.
18. HIERONYMUS. *Portrait of Michel de l'Hopital*.
19. HIERONYMUS. *Genius Stopped by Sorrow and Misery*.

20. ANTHONY (1559-1624). Two engravings from *the Life of Christ*, after Martin De Vos.

FRAME VI

21. CRISPINUS VAN DEN PASSE. *The four Evangelists*.

FRAME VII

THE GALLES.

22. JOHN (1600-1676). *Doris and Bellona*.

23. THEODORE (1571-1633). *The Martyrdom of Saint Catherine*.

24. THEODORE. *Christ before the High priest*.

25. CORNELIUS, senior (1585-1650). *Seneca in the Bath*, after Rubens.

26. CORNELIUS, senior. Portrait of *Dante*.

27. CORNELIUS, senior. Portrait of *John Deckher*.

28. CORNELIUS, junior (1615-1678). Portrait of *Charles Gustav, Count Palatine*.

FRAME VIII

THE ENGRAVERS AFTER VREDEMAN DE VRIES.

29. PHILIP GALLE (1537-1612). *Four ornamented kirbs*, being part of a series of twenty four plates.

30. HIERONYMUS COCK. *Three Monuments*, being part of a series of twenty seven plates.

31. HIERONYMUS COCK. *A salt cellar, a ewer, a pepper box and a decanter*, being par of a series of five *Drawings of vases*.

FRAME IX

32. JAMES DE GHEYN, the elder (born in 1565). Frontispiece : *Moses standing behind the Tables of the Law*.

33. CRISPINUS VAN DEN QUEBORNE (born 1580). *The Nativity*, after Van Balen.

34. DOMINICUS CUSTODIS (1560-1612). *Judith putting the head of Holophernes into a bag.*

35. J. B. BARBÉ (1578-1649), *The Adulteress*, after Martin De Vos.

36. JAMES DE BYE (born in 1580). *Jesus Christ with Simon.*

37. JOHN BARRA (born at 's Hertogenbosch, in 1581, entered the Guild of St. Luke, at Antwerp, in 1625). *The Parable of the Sower*, after Blommaert.

FRAME X

38. NICHOLAS DE BRUYN (born in 1571, died about 1635). *The Ascent of Mount Calvary.*

39. NICHOLAS DE BRUYN. *Jephthah's daughter going to meet her father.*

FRAME XI

40. THEODORE VAN THULDEN (1606-1677?). *The Meeting of the two Ferdinands. Plate of the Entrance of Prince Cardinal Ferdinand in 1635.*

41. THEOD. ROMBOUTS (1597-1637). *The Virgin, the child Jesus and St. John.*

42. LUKE VAN UDEN (1595-1672). *Two small landscapes.*

43. JAMES JORDAENS (1593-1678). *Cacus stealing Hercules' cows.*

44. P. P. RUBENS (1577-1640). *Saint Catherine.* Probably the only authentic etching by the master.

45. JASPER DE CRAEYER (1582-1669). *Christ rising from the tomb. Epitaph of the master.*

FRAME XII

46. PETER SOUTMAN (born at Harlem in 1580, received as a citizen of Antwerp in 1620). *Portrait of John-Maurice of Nassau.*

47. JOHN LOUYS (born in 1595). *Portrait of Elizabeth of Bourbon*, after RUBENS.

48. PETER VAN SOMPEL (born about 1600). *Bust of Paracelsus*, after RUBENS.

49. G. DE LEEUW (born in 1602). *David in the Lions'den*, after RUBENS.

FRAME XIII

50. CORN. SCHUT (1597-1655). *The Circumcision*, after a picture in the old Jesuit church at Antwerp.

51. DAVID TENIERS I (1582-1649). *The Temptation of Saint Anthony*.

52. DAVID TENIERS I. *Interior of a kitchen*.

53. DAVID TENIERS II (1610-1690). *Old woman telling her beads*.

54. DAVID TENIERS II. *Peasant tuning a lute*.

55. DAVID TENIERS II. *Peasant playing on the violon*.

56. DAVID TENIERS II. *Peasant playing on the bagpipes*.

57. WILLIAM VAN NIEULANT (1584-1635). *The three bridges over the Tiber at Rome*. Three sheets.

58. CORN. DE Wael (1592-1662). *Two scenes of Oriental Life*. Being part of a series of twelve plates.

FRAME XIV

59. PH. FRUYTIERS (1610-1666). *Portrait of James Edelheer*.

60. PH. FRUYTIERS. *Portrait of Ambrose Capello*. Bishop of Antwerp.

61. MICH. LAUWERS (1600-1652). *The Triumph of the New Law*, after Rubens.

FRAME XV

Etchings by ANT. VAN DYCK (1599-1641).

62. Portraits of: *Francis Franck, Justus De Momper, Adam Van Noort, Peter Brueghel, John Brueghel, Justus Suttermans, John De Wael, Erasmus*.

FRAME XVI

63. JAMES NEEFS (1610-1665). *Christ appearing before Magdalen*, after Gerard Zegers.

64. ALEX. VOET, junior (1637-1693). *The Folly*, after Jordaens.
65. PETER DE BAILLIU (born in 1612). *The Meeting of Jacob and Esau*, after Rubens.
66. HANS WITDOECK (born in 1615). *Saint Ildefonsus receiving the Miraculous Chasuble*, after Rubens.

FRAME XVII

CHRISTOPHER JEGHER (1596-1652).

67. *The Coronation of the Virgin*.
68. *The infant Jesus and Saint John*.
69. *Susanna and the Elders*.
69bis. *The March of Silenus*. All four after Rubens.

FRAME XVIII

70. WILLIAM PANNEELS (born in 1600). *David and Goliath*.
71. WILLIAM PANNEELS. *Esther and Assuerus*. Both after Rubens.
72. HUB. QUELLIN (1619-1687). *Two Statues*, after Artus Quellin, his brother.
73. FRANCIS VAN DEN WYNGAERDE (1614-1679). *Saint Bonadventure*.
74. RUMOLDUS EYNHOUDTS (born in 1613). *Saint Gregory*, after Rubens.

SHOWCASES XIX AND XX

ANTWERP ENGRAVERS WHO EMIGRATED TO FRANCE

75. GERARD EDELINCK (1640-1707). *Portrait of Philip of Champagne*.
76. GERARD EDELINCK. *The Virgin and Infant*.
77. GERARD EDELINCK. *The Holy Family*, after Raphael.
78. NIC. PITAU (1632-1676). *The Holy Family*.

79. NIC. PITAU, Portrait of *Hubert of Montmor*.
80. PETER VAN SCHUPPEN (1629-1702). Portrait of *Mazarin*.
81. PETER VAN SCHUPPEN. *The Holy Family*.
82. CORNELIUS VERMEULEN (1644-1702). Portrait of *Jos. Rottiers*.

SHOWCASE XXI

83. MATTHEW PLATTENBERG, called PLATE-MONTAGNE (1606-1666).
Two Seascapes.
84. ABRAHAM GENOELS (1640-1723.) *Landscape*.
85. PETER RYSBRACK (1655-1729). *Landscape*.
86. GERARD VAN OPSTAL (1595-1668). *Nymph and Sea-god*. Composition by the sculptor GERARD VAN OPSTAL, ascribed by some to Rubens.
87. ERASMUS QUELLIN (1607-1678). *The Chariot of young Bacchus*.
88. PHIL. JOS. TASSAERT (born in 1732). *The Martyrdom of Saint Stephen*, after Rubens.

SHOWCASE XXII

89. SCHELTE A BOLSWERT (1586-1659). *The Wonderful Peach*, after Rubens.

SHOWCASE XXIII

90. SCHELTE A BOLSWERT. *The Conversion of Saint Paul*, after Rubens.
91. SCHELTE A BOLSWERT. *The Virgin and Infant*, (Osculetur), after Rubens.

SHOWCASE XXIV

92. JOHN WITDOECK. *Saint Cecily*, after Rubens.
93. SCHELTE A BOLSWERT. *The Chase of Meleager*, after Rubens.

SHOWCASE XXV

94. PETER DE JODE, junior (born in 1606). *Charles I and Henrietta of Bourbon*, after Van Dyck.
95. SCHELTE A BOLSWERT. *The Annunciation of the Virgin*.

SHOWCASE XXVI

96. PAUL PONTIUS (1603-1658) Portrait of *Nic Rockox*, after Van Dyck.
97. PAUL PONTIUS. *Christ lying dead upon the Virgin's knees*, after Van Dyck.
98. C. GALLE. *The Virgin in a niche*, after Van Dyck.

SHOWCASE XXVII

99. LUKE VORSTERMAN senior (1590-1667). *Loth leaving Sodom*, after Rubens.
100. LUKE VORSTERMAN senior. *The Return from Egypt*, after Rubens.
101. LUKE VORSTERMAN. *Job tormented by the Devil*, after Rubens.

SHOWCASE XXVIII

102. JAMES HARREWYN (born in 1657). *View of the house and garden of Rubens*.

SHOWCASE XXIX

103. CORNELIUS VAN CAUKERCKEN (born in 1626). *The Martyrdom of Saint Lievin*, after Rubens.
104. PETER MARTENASIE (1729-1789). *The Rape of the Sabines*, after Rubens.
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XXVIII.

The Small Drawing-Room.

The small drawing-room which the visitor now enters, is hung with gilt leather and adorned with two modern pictures: *The Invention of Printing*, by CORN. SEGHERS (1814-1866), the gift of the late Mr D. Vervoort, ex-chairman of the Belgian House of Commons, and the portrait of *Edward Moretus Plantin*, the last proprietor of the office, painted in 1879, by M. JOS. DELIN.

In a showcase some books are exhibited, the bindings of which are well worth notice in many respects.

Bindings in Stamped Calf with decorative panels.

1. Signed : *Petrus me fecit*, XVth century.
2. Motto : *Gode lof van al*, XVth century.
3. Motto : *Dum cor non orat invanum lingua laborat. Henricus de Specht*, 1512.
- 4-5-6-7-8. Ornamented with foliage and pious mottos, 1st half of XVIth century.
9. The work of Frederic Egmont, London, 1499. 4to.
10. The Baptism of Christ, St Georges. Signed I. R. 1518. 4to.
11. St. John the Baptist, Ste Anne, 1524.
- 12, 13. Antwerp bindings, 1504-1539.
14. Binding with portrait of Charles V, by Claus van Dormale, Antwerp. 1544.
15. Acorn ornamentation, Signed *Jehan Norins* (Norius) 1542.
- 16, 17. Panels with acorns, 1534-1536.
18. Panels with acorns. Signed I. H. 1526.

19. Bindings with the Imperial Emblems, Signed **V. C.** Workshop of Victor van Crombrughe, Ghent 1546.
20. Ornamentation, Signed **W. L.** 1528.
21. Allegory and Medallions. 1540.
22. The Conversion of **S. Paul.** 1540.
- 23, 24, 25, 26. Panels of Medallions and ornamentations. 1534, 1540, 1535, 1525.
27. St. John the Baptist panel signed **G. R.** with motto : *ung ceul dieu.* Back cover : Ste Barbe. 1497. Folio.

Fillets and Little Stamps or roulette ornamentation.

28. Eight stamps of which two are marked **I.** 1503. Folio.
29. Eight stamps and monogram **IHS.** 1501. 16mo.
- 30, 31. Diverse stamps. 1530-1498.
32. Stamps with the name of *Augustinus Maria Agnes*, XVth century.
33. German binding and ornamentation called «Rautenranke» 1483.
34. Medallions (one of Luther) and escutcheons.
35. Monogram **IHS.** initials of owner **TN, WS.,** anno 1646.

German binding in white Pigskin stamped with subject panels.

36. Portraits of Luther and Melanchton, 1566.
37. Various allegories, 1569.
38. Justice, Fortune (plates engraved by Thomas Kruger). Initials **M. S. V.** 1571.
39. The Last Supper (mark **G A E.**) The Trinity. 1589.
- 40, 41. Sael and Sisera, Judith. 1569-1570.
42. Portrait of the Emperor Rudolph II, dated 1584-1602.
43. Arms, Initials **I. C. G.** Binding dated 1603.

Bindings with gilded plaques and bosses.

- 44. Black, calf, Bound for the Jesuits' College about 1589. Folio.
- 45. Parchment, about 1600. Folio.
- 46. Red velvet, fittings and clasps in silver (central plaques : St. Catherine S. Augustin). 1721. Folio.
- 47. Red velvet embroidered with the Arms of J. F. Stoupy (Academic Theses printed on white satin). 1726. Folio.

Plantin Bindings.

- 48. Plantin mark and motto. 1557.
- 49. Another Plantin mark with motto. 1566.
- 50. 51, 52, 53. Large plaques with gilded arabesques. 1563, 1566, 1591, 1634.
- 54. Binding for the Escorial Library. 1583.
- 55. Black calf. 1570. 4to.

Bindings with gilded ornaments.

- 56. Binding for a Jesuit Convent. 1591. 4to.
- 57. Red morocco decorated in the Padeloup style. XVIIIth century.
- 58, 59, 60, 61. Red morocco.
- 62. Green morocco, about 1559. Folio.
- 63. Spotted calf. 1690.
- 64. Green velvet. Gilt and embossed edges, silk cords, 1622. 16mo.
- 65. Red silk. Fittings of filigree silver. 16mo.
- 66. Shell, silver furnishings. 1622. 12mo.
- 67, 68. Bindings in stamped calf. XVI and XVIIth centuries.

This room is separated from the back part by a glass partition, above which are shown, in a panel, the principal events of Plantin's life. In the window are three medallions in stained glass, the first of which represents the Plantin emblem : the compasses with

the motto *Labore et Constantia* ; the second, that of Moretus I : a Moorish King who has come to worship the new-born Messiah and is guided by a star bearing the name of Jesus in Hebrew characters with the motto : *Ratione Recta* ; the third represents the emblem of Balthasar Moretus I, a star, with the motto : *Stella Duce*, which an eagle carries on his breast.

The origin of this symbolic star, which took its place in the arms of the Moretus family, is rather curious. John Moerentorf looking out for an emblem, which, according to the custom of these times, was to contain an allusion to his name (Moretus), took the figure of a Moorish King (Rex Morus), which is represented in the second of the three medallions, and chose the motto *Ratione Recta*. These words signify that he adopted good principles as guides as the Magian Kings had taken the star to lead them to Bethlehem. He had three brothers, who bore the name of the Magian Kings Jaspar, Melchior and Balthasar ; he accordingly gave the same names to his three eldest sons. The third succeeded him and took as his emblem the star of the Magians with the motto : *Stella Duce*, words which express the same idea as that what his father explained by his motto. His nephew Balthasar II inherited the Christian name and the emblem of his uncle, and Balthasar III gave the Star the place of honour in his coat-of-arms.

XXVIII.

The Back-Room.

The room situated behing the small drawing-room contains only a cupboard and a table in carved oak, some chairs and an alcove. Two framed engravings adorn the walls. It looks out upon the engravings gallery, by a balustrated window.

These two apartments lead to :

XXIX.

The Bedroom.

This room is hung with gilt leather and furnished with XVIth century furniture : bed in carved oak, praying-desk and washstand. The bed is covered with a counterpane in embroidered silk of the XVIIth century; above the cupboard, a bevelled looking glass of the same period ; beside it a calendar printed by Plantin in 1583, and a perpetual calendar drawn by John Claudius DE COCK, and engraved by J. B. JONGHE-LINX, 1732.

Above the praying-desk, *Christ on the cross*, in carved wood.

Beside the bed, a framed engraving : *The Fall of Heathenism* by S. A BOLSWERT, after Rubens.

The Room of the Antwerp Printers.

On the wall of the entrance to this room, are four frames with a series of posters and ordinances from the magistrate of the Town of Antwerp, and others, which have been printed on the Plantin presses.

In show-cases and frames are exhibited characteristic products of Antwerp presses, others than those of Plantin and his descendents.

INCUNABULA and POST-INCUNABULA

1. **Gerardus Leeu.** *Ysidorus, Synonymia de homine et ratione*, 1487.
2. **Gerardus Leeu.** *Frater Michaël de Insulis, Quodlibet de veritate fraternitatis rosarii*, 1485.
3. **Mathijs Van der Goes.** *Den Spieghel ofte een reghel der Kersten ghelove*, 1482.
4. **Geeraert Leeu.** *Van den dochteren van Syon een devoet exercitie*, 1492.
5. **Gerardus Leeu.** *Libellus de modo confitendi et poenitendi*, 1486.
6. **Gerardus Leeu.** *Albertus Magnus, De Virtutibus animae veris et perfectis*, 1489.
7. **Claes Leeu.** *Boec van de vier oefeninghen Bonaventurae*, 1487, 12mo.
8. **Gerardus Leeu.** *Liber meditationum ac orationum devotarum qui anthidotarius animae dicitur*, 1490. 12mo.
9. **Gerardus Leeu.** *Corona mistica beate Mariae Virginis gloriose*, 1492. 24mo.
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238. *Een liedeken op die wyze: Die my eens schonck nae mynen dorst.* Folio plano.

239. *'t Veldtrecken der Franchoyzen.* Folio plano.

240. *Een nieu Liedeken inhoudende Wonderlicken geschiedenissen binnen Antwerpen.* Folio plano.

SCHOOL-BOOKS.

241. **Symon Cock.** *Gielis van den Hoecke, In Arithmetica,* 1545.

242. **Gillis Copenius van Diest.** *Valentin Mennher, Arithmetique.* 1563.

243. **Hendrick Hendriessen.** *Arithmetica oft een nieuw Cyfferboeck van Willem Raets.* 1580.

244. **Gheleyn Janssens.** *Martin van den Dycke, Chijffer-Boeck,* 1591.

245. **Anthוניus de Ballo.** *Martinus van den Dijcke, Chijffer-Boeck.* 1600.

246. **Gonzales van Heylen.** *Arithmetica door Bernardus Stockmans*, 1676.
247. **Michael Knobbaert.** *Rudimenta Lingue Gracae*, 1686.
248. **Pieter van Keerberghen.** *Catechismus*, 1557.
249. **Daniel Vervliet.** *Petit Catéchisme des catholiques par M. Pierre de Sanis*. 1581.
250. **Hendrick en Cornelis Beekman.** *Catholyke catechismus*, 1633.
251. **Frederic van Metelen.** *Catechismus*, 1690.
252. *Aenbelangend Onderwijs aengaende den eedt voorgeschreven door de Fransche wet van 9 Fructidor jaer V*, (1797).
253. **J. E. Parys.** *Kleine Spel-Konst voor de eerst beginnende ongheyd*.
254. *Begingelen der Spel-Konst*, 1791.
255. **Godtgaf Verhulst.** *Jasper de Crayer, Nouvel A. B. C.* 1641. Oblong 8vo.
256. **Hieronymus Verdussen.** *M. Tullii Ciceronis Epistolarum familiarum liber XV*, 1615. 4to.
257. **G. J. de Roveroy.** *Exercitatio literaria collegii Augustino-Antverpiensis*. 1783. 4to.
258. **Jacobus de Bodt.** *Jaspar de Crayer, Nouvel Alphabet*, 1676. Oblong 8vo.
259. **Arnoult van Brakel.** *César de Troigny, Nouvel A. B. C.* 1671, Oblong 8vo.

NEWSPAPERS.

260. **Matthieu de Rische.** *Discours ou briefve description de la venue de la Royne d'Algiere à Rome*, 1587. 4to.
261. **Abraham Verhoeven.** *Waerachtig verhael enz.* 1617-1619. 4to.
262. **Abraham Verhoeven.** *Nieuwe Tijdinghe* 1620. 4to.
263. » » » » 1621. 4to.
264. » » » » 1622. 4to.
265. **Michiel van Hoogstraten.** *Tijdinghe van Rome*. 1536.
266. **Jan Wynryck.** *Dye uterste woorden van Jan Hertoghe van Northumberland*, 1553. 16mo.

267. **Wouter Bartholeyns.** *Nieuwe tijdinghe van des Turcxshen Keyzers ontsegbrief*, 1555. 16mo.

268. **Wed. Christ van Remunde.** *Vander scoonder Victorien so die Prince van Orenghen nu op Sint Bartholomé dach gehat heeft.* 16mo.

269. **Marten Vermeere (Nutius).** *Het bescheet van den Keyser Kaerle de vyfde van den goeden rechte dat hy heeft totten hertochdom van Geldre en de Graefschap van Zutphen*, 1541. 4to.

270. **Peeter Snoeys.** *Een nieuwe ende wonderlijke corte verclaringhe van onsen Christelijcken Keyser teghen die Sarasyn Torcken, Fransoysen, Gheldersen ende die Cleefsen etc.* 16mo.

271. **Wed. Christophe van Remunde.** *Extrackt ofte Copie getrocken wt den brieve van den Viceroy de Cecille, gesonden aen die K. M. den XXIX dach Junij MD en de XLIIII.* 1544 16mo.

On the right of the way out there is a portrait of the Doge of Venice, François Donato, a wood engraving by **Jan Molijs** (Antwerp 1554).

Leaving this room by the bedroom and the small drawing-room, a staircase leads to the second floor where the visitor finds :

XXXII and XXXIII.

The Type Foundry.

This is how in former times printing types were made : According to a model drawn by clever artists, the character was first cut out in steel stamps (room XXXII) ; with those stamps impresses were made of from 1 to 2 millimeters deep, in small copper blocks, called matrices, (room XXXIII). These matrices were then enclosed in moulds (room XXXIII), lined with

iron, which could be adjusted so that an oblong or square space were left free over the impress of the matrice. It is into that space that the molten lead was poured by means of spoons. When cold, the moulds are opened and the small leaden bar with the character in relief is taken out. For each kind of letter, about 90 matrices were required, 26 capitals, 26 small letters, letters with accents, digits from 0 to 9, ligatures (two or three letters joined together) punctuation marks, parentheses, etc. Plantin, according to the inventory of 1575, possessed more than fifty different types.

The foundry consists of two rooms, with old founder's implements. In the first, the benches along the wall ; the vices, the grindstone, the bellows, the files, the lamps and a number of other tools are still in their original place.

In a glass cupboard are the polished steel heads of the coins used to stamp the matrices of the printing characters and music notes.

At the end of the second room the original furnaces are still in their places. Above the fire-place are the regulations of the Plantinian printing office ; behind a wire grating are the moulds of the type-founder ; in the show-cases, around the room, the matrices in red copper, of the printing types are exhibited.

On the wall are two frames containing specimens of printing from these characters. Near the furnaces there are some crucibles, ladles, and other tools.

The oldest founder of characters who worked for Plantin was FRANCIS GUYOT of Paris, who was

received a citizen of Antwerp in 1539, and who cast characters from 1558 up to 1579. At the same period LAURENCE VAN EVERBORGHT, of Antwerp, worked regularly for Plantin. Other workmen were employed at intervals.

The letter cutters who made the coins, were PETER HAUTIN of La Rochelle, from 1563 to 1567 ; WILLIAM LE BÉ, of Paris, and ROBERT GRANJON, of Lyons. The latter was the principal of the artists working for Plantin, and, from 1563 up to 1570, he furnished the greater number of coins and matrices. From 1570 to 1580 HENRY VAN DEN KEERE (DU TOUR) junior, of Ghent, was the ordinary contractor of the printing office. After the death of Van den Keere his workman, THOMAS DE VECHTER, came to live at Antwerp and worked for Plantin. WILLIAM LE BÉ of Paris furnished the large Hebrew type used by Plantin to print the polyglot Bible. The latter bought from BOMBERGHE of Cologne the small Hebrew characters for the same Bible.

AMATUS and HENRY DE GRUYTTER were the type-founders of the printing office from the death of Plantin up to the end of the XVIth century. Before the XVIIth century, no foundery existed on the premises.

From 1614 to 1660 the Moretuses used to cast in the office itself. From 1660 to 1718 the family of WOL-SCHAETEN, Antwerp founders, provided them with type ; during the remainder of the XVIIIth century the Moretuses anew doing the casting themselves.

XXXIV.

The Large Library.

The collection of books comprising the different libraries of the Plantin-Moretus Museum numbers about 15.000 volumes.

The large library, which still exists with its shelves, corbels and carved beams, was made, by order of Balthasar Moretus I, in 1640.

It is a large room, furnished, on the four sides, with bookcases. In the middle there is a large table and three desks. On these stand a terrestrial and a celestial globe and three busts carved in wood, representing *Saint Thomas of Aquino* and two Popes. Between the three desks, a terrestrial and a celestial globe by ARNOULD FLORENT VAN LANGEREN, spherograph of the archduke and archduchess Albert and Isabelle and of King Philip IV.

According to A. Wauters, the *sphera mundi* was made for the town of Antwerp, which for that awarded a sum of 120 Artois pounds to van Langeren.

Two other busts of *Saints* in sculptured wood stand on the bookcase at the bottom of the room.

This room served, after 1655, as a chapel where, the workmen came daily to hear mass, before commencing work.

1. Upon a low bookcase, which now occupies the place where the altar stood, is a picture which served as altar screen and belongs to the school of Van Dyck. It is ascribed to PETER THYS (1616-1677) and repre-

sents *Christ on the Cross*. Three small and two large angels witness the agony of our Saviour; one of the latter kneeling at the foot of the cross, catches the blood oozing from the feet of Christ.

This picture was bought in 1757 at a cost of 63 florins. (1).

Canvas, H. 2.65 m., L. 1.84 m.

2. At the other extremity of the room is a picture representing: *The Adoration of the Shepherds* by GERARD ZEGERS (1591-1651). The Virgin holds the swaddled infant in her arms; Saint Joseph is seated on the left; to the right shepherds and shepherdesses, ten in number, who have come to worship the newly born; an eleventh stands to the left of the Virgin. Above her, at the same side are little angels in celestial light. In the foreground lies the ass: a basket of eggs and butter, and a pitcher of milk are placed there.

Canvas, H. 2.12 m., L. 2.32 m.

The space between the bookcases and the ceiling, is occupied by busts in plaster, almost without exception mouldings from the antique, and by a series of portraits of members of the Plantin-Moretus family and men of note. Several of the family portraits are copies of paintings of which the originals are in other rooms of the Museum. These pictures generally on canvas measure 0.66 m. in height and 0.49 m. in length. They represent:

3. *Clement XI*, Pope (1649-1729). Panel. Painted by JOHN VAN HELMONT in 1717 (2).

(1) Register Huishouden 1754-1759 f° 289).

(2) See note on page 131.

4. *Caesar Baronius*. Cardinal (1538-1607). Panel.

The portraits of Cardinals Baronius and Bellarmin were painted (1622-3) at Brussels by an unknown artist. John Woverius, who lived at Brussels at this period, offered to have painted for his friend Balth. Moretus, portraits of Cardinals Baronius and Bellarmin and also of Peter Pantinus and Nicholas Oudaert. On 20th July 1622 the printer wrote that availing himself of his kindness he was sending four panels intended for the portraits. Woverius informed him at the commencement of 1623 that the portraits of Pantinus and Oudaert could not be painted. On 10th March 1623 Balthasar Moretus wrote thanking him for the portraits of the two Cardinals which he had just received (1).

5. *Jane Riviere*.

6. *James Moretus* (wrongly described as John Moretus I by an old inscription on the frame).

7. *John Malderus*, Bishop of Antwerp (1563-1633) by BALTHASAR VAN MEURS (2).

8. *John Woverius* (1576-1635), by the same (2).

9. *Cardinal Bellarminus* (1542-1621).

10. *John Moretus II*, painted by ERASME QUELLIN, 1642 (3).

11. *Balthasar Moretus III*.

12. *Anne-Mary De Neuf*, his wife (1654-1714).

(1) Correspondance. Registre 1620-1628 pp. 75. 94. 103.

(2) 31 Julii 1650. Aen Cosyn Balthasar van Meurs voor het schilderen van de twee Contrefaictsels van Joan. Woverius ende Joan. Malderus. fl 21.

(3) See note on page 31.

13. *Balthasar Moretus IV.*
 14. *Isabella-Jacqueline de Mont* (alias de Brialmont), his wife.
 15. *John-James Moretus.*
 16. *Theresa-Mathilda Schilders*, his wife.
 17. *Francis-John Moretus* (1717-1768).
 18. *Mary-Theresa-Josephine Borrekens* (1728-1797).
Both paintings by PHILIP JOSEPH TASSAERT, cost 5 guineas each, on the 29th July 1762 (1).
 19. *John-James Chifflet* (1588-1660), by BALTHASAR VAN MEURS (2).
 20. *Balthasar Corderius* (1592-1650).
 21. *Jules Chifflet* (1610-1676), by BALTHASAR VAN MEURS (2).
 22. *Angelo Politiano* (1434-1494).
 23. *Marsilius Ficinus* (1433-1499).
 24. *Leonardus Lessius* (1554-1623). Panel.
 25. *Mathew de Morgues*, Abbot of Saint Germain, (1582-1670).
 26. *Carolus Scribanus S. J.* (1561-1620).
-

(1) Aen Phillipus Jacobus (sic) Tassaert voor geschildert te hebben myn pourtrait en die van myne vrouwe a 5 guineën het stuck en dat van onsen sone Ludovicus a 2 1/2 guineën. Samen fl. 143-13 wisselgelt (Casboeck. 1759-1772. f^o 24).

(2) 17 Maert 1650. Betaelt aen Cosyn Balthasar van Meurs voor de twee Conterfeytsels, van Joan-Jac. ende Julius Chiffletius. fl. 23.

XXXV.

The Second Library.

In this second part of the library is the collection of books printed by Plantin and his successors, together with a certain number of works published by other Antwerp presses.

Above the shelves, some busts in plaster, mostly after the antique.

Above the entrance is the portrait of *Joseph Ghesquière*, Bollandist by WILLIAM HERREYNS (1743-1827). The picture came from Tongerlo Abbey, where the learned man spent some years.

Above the exit is the portrait of the priest *Jean-Jacques de Brandt* by WILLIAM HERREYNS.

XXXVI.

The Muniment Room.

In this room the records of the printing-office are kept. They extend from the beginning of the Plantinian office (1555) until the end of 1864, and comprise the diaries, ledgers, partnershipsbooks, binding accounts, books of Frankfort fair, minutes of letters sent and received, inventories, catalogues, licences, and a number of family papers.

Above the shelves are some busts of saints, in wood, on one of the walls of the room, the *Resurrection of*

Christ by LAMBERT VAN NOORT. Signed: «Lambertus a Noort pingebat anno 1565.» (Panel H. 0.37 m., L. 0,88 m.)

The Abdication of Charles V by PHILIP VAN BREE (1786-1871). Signed: «P. van Bree.» Canvas H. 1,83 m. L. 2,75 m.

The Entrance of Charles V and the Pope at Bologna id 1529. Engraved by J. N. HOGENBERG and E. BRUINING.

Leaving the record room the visitor descends the large staircase leading out of the Museum.

Alphabetical Table

of the names of painters, sculptors, drawers, engravers
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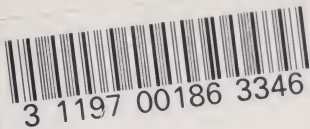
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